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7 dance MAGAZINE

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DANCE Magazine's World-Wide Newspaper

Presstime News

"The dance . . . is the eternal rising of the sun." —Isadora Duncan

BALLET THEATRE SCORES ABROAD

Because of their success there on a previous tour the **American Ballet Theatre** (via the Yugoslav Gov't through the US State Dept.) was requested to return to the Dubrovnik Festival in Yugoslavia. Dates have now been arranged for the co. to dance there July 22 and 23. Other new engagements are July 31 in Lausanne, and Aug. 12-13 in Biarritz.

This has been ABT's best European tour yet, in acclaim, sold-out houses, and an endless round of official receptions. In Helsinki, the director of the 2nd co. of the **Bolshoi Ballet** gave a reception for the Americans, and performing schedules made it possible for the co's to see each other's programs. The same was true in Paris, where the senior Bolshoi Ballet has been appearing. On ABT's 2nd night in the French capital, the Russian dancers (including **Ulanova**) attended the performance en masse, and were guests afterward at a champagne reception on stage.

COPENHAGEN RECLAIMS BRUHN

Erik Bruhn, following his fall season appearances with **American Ballet Theatre** at the Metropolitan Opera in NYC, goes back to his alma mater, the **Royal Danish Ballet.** For news of this, and several other startling developments on the Copenhagen ballet scene, see "News from Denmark".

JACOB'S PILLOW SEASON

July 1 marks the opening of the annual **Jacob's Pillow Dance Festival** at Lee, Mass. (see Calendar, p. 5). Students at the school will notice a "new look" at the famous dance center. Four new dormitories, housing 8 students each, are now completed. Named for ballerinas **Cia Fornaroli, Alicia Markova, Alexandra Danilova** and **Inge Sand,** each building has ballet slippers autographed by the artist honored. Forthcoming in the student accommodation building program are dorms to be named for **Nora Kaye** and **Maria Tallchief.**

This summer has brought another "first" to the Pillow. As a preliminary event, June 23-25, director **Ted Shawn** led a 3-day conference in a religious dance and rhythmic choir movement, attended by 40 leaders from New England, Penna., N.Y., N.J., Mich. and Ill. Both Shawn and his wife, **Ruth St. Denis,** have pioneered in this type of religious service. Back in 1917, under the auspices of the First Interdenominational Church in S.F., Shawn created a church service in dance form.

SAVE H.S.P.A. CAMPAIGN

A vigorous Parent Committee campaign has been in progress to prevent the merger of NYC's **High School of Performing Arts** into the West Side H.S. in the projected Lincoln Square Center. Merger (and consequent dropping of the school's title) would, parents claim, jeopardize PA's fine morale, achievements. Descending on both City Hall and the Board of Education offices, they have advocated retaining the present building, though it is antiquated, until a suitable plan can be formulated for expansion of the present set-up. A stalwart helper of the cause is TV comedian Sam Levenson, himself a former school teacher. He has twice pleaded the school's case on the air, via Tex & Jinx McCrary's program. Among others assisting are Eleanor Roosevelt, Blanche Yurka, Celeste Holm, and John Effrat (representing Actors' Equity Assn.)

IN THE NEWS

The **Nat'l Ballet of Canada** has received a grant of $25,000 from the Rockefeller Foundation for use on new productions during the next 5 years . . . **Peter Gennaro** is choreographer of NBC-TV's Bob Crosby Show . . . A new quarterly, **Dance Perspectives,** will make its first appearance this fall. Editor is **A. J. Pischel** of **Dance Mart,** with **Sheppard Black** as asst.

DANCE Magazine Publisher **Rudolf Orthwine** heads the Magazine Division of the 1958 campaign of the Muscular Dystrophy Assns. of America . . . The summer "Chevy Showroom" on ABC-TV features the **Bob Hamilton Trio.** His present partners are **Gail Kuhr** and **Janie Turner** . . . An exhibit covering a century of "The Art of the Negro in Dance, Music and Drama" is being shown at the Museum of the City of NY through Sept. 28. Among the many items of dance memorabilia is a pair of **Bill Robinson's** tap shoes.

The Boston Arts Festival, given free in the Public Garden and which regularly attracts audiences as large as 15,000, opened with a ballet bill June 6-11. **Andre Eglevsky** and **Mia Slavenska** performed the "Nutcracker" and "Black Swan" pas de deux, and the **Robert Joffrey Theatre Ballet** was seen in "Pas de Deesses" and "Le Bal."

Nick Vanoff, asst. producer of the Steve Allen Show, has been named producer of the NBC summer replacement show on the 8-9 p.m. Sunday spot. Vanoff, formerly a dancer with the **Charles Weidman Co.,** is the husband of dancer-choreographer, **Felisa Conde.**

NEW CONDUCTOR FOR NYC BALLET

Robert Irving, for 10 years musical director of England's **Royal Ballet,** has been named principal conductor of the **NYC Ballet.** He takes over the co's 10th anniversary season, Sept. 2-Oct. 5 at the NY City Center.

INTERNATIONAL NOTES

Jean-Leon Destine & Co. sailed for Europe June 6 for a tour of the Continent. Climax of the trip will be appearances at the Brussels Fair, where they will be official representatives of the Republic of Haiti . . . '57 Juilliard Dance Dept. graduate **Hazel Chung** has been awarded a Ford Foundation Foreign Area Training Fellowship for study of Indonesian dance. She goes this summer to Bali to study with **Mario** . . . **Pearl Primus** and **Percival Borde** are conducting a tour group to Haiti and the Dominican Republic, July 18-Aug. 2, in collaboration with Embajada Tours . . . Because of unsettled conditions in France, **Eileen O'Connor** postponed her summer group tour of Europe until next year.

Georgian dancer-choreographer **Vakhtang Chabukiani** was awarded a 1958 Lenin Prize for his new ballet, "Othello," produced at the Opera in Tbilsi, Georgia (USSR, that is) . . . NYC choreographer **Shirley Broughton** was not present for the premiere of her pas de deux, "Souvenir de Madrid." In fact, she was 9,000 miles away when it was first performed June 10 on Australian TV by **Ruth Sobotka** and **Arthur Michell** of the NYC Ballet . . . **Eleanor King,** who heads the Dance Dept. at the U. of Ark., is studying in Japan this summer. She has been invited to lecture at the Amer. Cultural Center in Tokyo . . . The **Westchester Ballet's Iris Merrick** studies this summer with **Lubov Egorova** and **Olga Preobrajenska** in Paris . . . DANCE Magazine's Hollywood-Las Vegas correspondent, **Roy Clark,** sails for Europe July 10.

DANCE SCENE USA

Summer events at the Hampton Arts Theatre, Westhampton Beach, LI, will include a dance festival. July presentations will be **Mata & Hari** (July 3-5); **Geoffrey Holder & Co., Gertrude Tyven & Eugene Slavin** (July 10-12); **Paul Draper, Emily Frankel & Mark Ryder,** (July 24-26). Allied with the theatre is the **Hampton Arts School of Ballet,** directed by **Oleg Sabline** and **Tania Karina,** formerly of the de Cuevas co. . . . **The Bob DeVoye Trio (Sandi Bonner, Fred Favorite** and Mr. DeVoye), at the NYC Latin Quarter through July, open

in Aug. at the new Hotel San Juan in Puerto Rico . . . The young Dutch dancer, **Dick Sanders,** currently with the **Roland Petit Ballet de Paris,** has been signed for the Mary Martin concert tour this season, booked by Columbia Artists. Because there is an American Dick Sanders on the Equity roster, the dancer will be known as **Dirk Sanders.**

The **Washington Ballet,** with **Alicia Alonso, Igor Youskevitch** and **Frederic Franklin** as guest stars, scheduled a gala one-night appearance June 30 at the Carter Barron Amphitheatre . . . "We Danced 300,000 Miles" is the title of an article in the June 7 Sat. Eve. Post by **Joseph Levine,** an account of his 8 years of int'l tours as musical director of **Ballet Theatre.** More recently he has been conducting for the prod. of "The Broken Date" . . . **Matt Mattox** has been signed to choreograph the Buick Industrial Show . . . Dance artists newly elected to the Nat'l Board of Governors of the Amer. Guild of Musical Artists are **Rosa Rolland, Harry Jones** and **Hubert Farrington,** of the Met Opera Ballet; **Orrin Kayan,** Chicago Opera Ballet; **Serge Oukrainsky,** veteran opera ballet choreographer now teaching in So. Calif.

Repeating his Town Hall tour de force, **Merce Cunningham** conducted 2 John Cage compositions May 25 in a NYC night club — the Village Vanguard. Before settling down at Conn. Coll. for the summer, Mr. Cunningham & Co. appear at the Crossroads of America Arts Festival, Muncie, Ind. . . . **Leo Kharibian** was choreographer of the Show Shop Players' prod. of "The Boy Friend" in Newark, NJ. Among his performing chores this summer at the No. Shore Music Theatre, Beverly, Mass., he will have the dance lead in "Paint Your Wagon" . . . The Met Opera Ballet's **Thomas Andrew** has the dance lead in "La Perichole" at the Central City, Colo., Opera in July, and at the Greek Theatre, L.A., in Aug.

Before suspending activities for the summer, the **Amer. Dramatic Ballet (Anna Christine, Rex De Vore, Ann Sanchez, Maria de Cordoba)** performed in St. Louis, Little Rock and New Orleans during June. The co's former soloist, **Gayle Parmelee,** has opened a school in New Orleans . . . The **Berkeley, Calif., Theatre Arts Ballet,** directed by **Dorothy Pring,** appeared June 7 in a program with the Berkeley Opera Theatre . . . **Shirley Keller** was choreographer for the Grand Rapids Civic Theatre's successful prod. of "The Boy Friend" . . . **Lillian Shapero** staged her ballet, "From Cradle Song to Victory Song," for the Wayne U. Dance Workshop group June 8 in Detroit . . . The pageant titled "Unto These Hills" opened its 9th season June 24 at Cherokee, NC. Many roles in the drama are taken by Cherokee Indians, who do a stirring Eagle Dance.

Louis Kosman, formerly of BRMC and the Met Opera Ballet, assists choreographer **Dania Krupska** at State Fair Musicals In Dallas . . . In Louisville, **Nina Novak** and **Kenneth Gillespie** will be dance stars of "Song of Norway" the week of July 28, and **Gertrude Tyven** and **Eugene Slavin** have dance leads there in "Naughty Marietta" the week of Aug. 4 . . . On June 2 a group called the **American Folk Dancers** set out in covered wagons from Asheville, NC, headed for the UN in NYC to perform and "carry a message of goodwill to the gov'ts of the world."

PERSONALS

Perry Como Show choreographer **Louis Da Pron** (this summer producing the Bob Crosby Show) married costume designer Jackie Cohen May 27 in El Paso, Tex. . . . **Gloria Newman** (whose husband, Charles M. Schoenberg, is co-director of the Sark Studios in L.A.) gave birth to a son May 24 . . . **Liane Plane,** formerly of Ballet Theatre and now in "West Side Story," was married June 11 to NBC-TV director Jim Marooney. She began a 2-week leave from the show on June 13 to visit Spain with her husband. He is featuring his bride in the role of a tourist in a Spanish travelogue film . . . **Antonio Espanol,** of the **Roberto Iglesias Co.,** married Puerto Rican ballet dancer **Maria del Carmen Aviles** May 31 in San Juan. Iglesias was best man . . . **Buddy Baruck,** of **Leo's Advance Theatrical Shoe Co.,** is recovering at Weiss Memorial Hospital in Chicago from an attack of glandular fever.

DANCE Magazine's London correspondent **Clive Barnes** marries Patricia Winckley on July 18 . . . **Dirk Sanders** marries French actress Annie Fargue during the Christmas holiday break of his US tour with Mary Martin.

AROUND NEW YORK

At the end of June the **Moiseyev Dance Co.** were back in Manhattan, having broken records all across the country for applause and box-office business. Following 8 NYC return engagement perfs. at Madison Square Garden and an appearance on the Ed Sullivan Show (televised from the Met stage), they were due to fly home to Moscow July 1 for a short rest, prior to going to the Brussels Fair.

Danny Hoctor and **Betty Byrd** opened a 4-week stand at the Copacabana on June 5 in the show with Ella Fitzgerald . . . **William Como** choreog. "Guys and Dolls" for Seaford, L.I., Town Criers on June 6 and 7 at Seaford HS . . . **Ballet Americana,** formerly the NY Negro Ballet, which toured England last year, scheduled a program June 22 at the 92nd St. 'Y', with ballets by **Louis Johnson, Anthony Basse** and **Ernest Parham** . . . **Ann Wilson,** partnered by **Tom Kelly,** performed "La Source," a pas de deux by **Olga Tarassova,** for Le Cercle Francais May 28 at the Barbizon-Plaza Theatre.

The chic little shop called "The Clothes Gallery, Inc." that faces the backstage entrance of City Center, specializes in sophisticated home and street wear for women who wear sizes 5 to 11 (typical, petite dancers' sizes). The unusual emphasis has good reason since most of these clothes are designed by the proprietor, dancer **Margot Feldman,** who has appeared in such B'way hits as "Wish You Were Here," "Can-Can" and "Damn Yankees" and who, with the help of her singer-husband, is now indulging a long time yen. She plans to present clothes by other designer-dancers **Carmen Gutierrez, Louis Johnson** and **Donald McKayle** and others in the near future.

REGIONAL BALLET — U.S.A.

The New England Ballet Co. (E. Virginia Williams, dir.) performed 3 original works May 17 in Boston. Included were "Rustic Wedding" by **Leon Danielian,** "Spanish Impressions" by **John Duane,** and "Sonata" by Miss Williams to an original composition by John Bavicchi. This summer, the co. of 26 girls and 12 men journeys for the third consecutive season to the Cape, Pa., Ann Arts Festival.

Many letters have come to DANCE Magazine from ballet cos. wishing to join the **Northeastern Regional Ballet Festival Assn.** (see p. 42 for report on first meeting). Requests for information should be addressed to Assn. pres. **Alexi Ramov,** Scranton, Pa., Ballet Guild, Box 734.

Excellent news coverage and much local enthusiasm greeted the debut of the **Baton Rouge Civic Ballet** (directors: **Phoebe Brantley** and **Elissa Minet Fuchs**). May 26 at the Baton Rouge Jr. H.S. Repertoire consisted of "World of Degas" and "Variations from a Suite", with special performing plaudits going to **Martha Jane Sisk. . . . The Schenectady Civic Ballet Co.** made its debut June 2. Artistic dir. **Vladimir Dokoudovsky** staged "Swan Lake" Act II, Grand Pas de Deux from "Sleeping Beauty", and

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DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1958, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 60 cents.

3 original divertissements.

"The Nutcracker" Act II was the special attraction of the June 13-14 performance of the **Community Jr. Ballet Co.**, of Elmira. **Dick Holden**, dir. of the co., also danced

Mrs. Guy Bates, vice-pres. of **The Ballet Society of Memphis** reports that children from 9 studios turned out to audition for the new **Jr. Civic Ballet**. The group of 70 boys and girls (and a waiting list of 30) will serve as a training ground for dancers in the Memphis Civic Ballet. Community interest is so great that the Public Library has set up a special dance corner for the jrs.

Att: Ballet Masters! **The Fort Wayne Ballet**, Inc. is looking for a director to teach school and co. classes and choreograph productions. Position begins Sept. 1-15. Applicants should write to T. Richard Shoaff, 922 W. Berry St., Fort Wayne, Ind.

Regional Ballet was the topic of DANCE Mag. Assoc. Ed. **Doris Hering's** June 19 talk before the **Wilkes-Barre Ballet Guild.**

June brought many regional ballet visitors to DANCE Mag., among them: **Barbara Weisberger** (Wilkes-Barre Ballet Guild), **Sandra Severo** (Detroit's Severo Ballet); **Lee Partridge**, ballet mistress of Mobile Civic Ballet, with 5 members of her co.; and **Peggy Dexter**, 1958 pres. of the Southeastern Regional Festival.

ASSOCIATION NEWS

Convention time has begun. Three teacher groups held meetings in June (**Hinote Dance Fest.**, Flint, Mich.; **Texas Assn. Teachers of Dancing**, Dallas; **Nat'l Academy of Ballet** — seminars, Detroit and San Mateo, Calif.). Other gatherings due in July and Aug. are —

Amer. Soc. of Teachers of Dancing, in NYC; **Cecchetti Council**, in Detroit; **Chicago Nat'l Assn. of Dance Masters**, in Chicago; **Dance Educators of Amer.**, in NYC; **Dance Masters of Amer.**, in NYC and Long Beach, Calif.; **Dance Teachers Club of Boston**, in Boston; **Midwest Dance Assn.**, in Wichita, Kans.; **Nat'l Academy of Ballet** (teacher training), in NYC; **Nat'l Assn. of Dance & Affiliated Artists**, in L.A., Dallas, Chicago, Boston and NYC.

On June 23 DANCE Magazine's **Toni Holmstock** lectured on Studio Management at the Texas Assn's Normal School in Dallas . . . The **Dance Teachers Guild** in NYC has formed a Young Choreographer's Laboratory — "a choreographic counseling service, to stimulate greater productivity of composition by student dancers." Dancers 13-18 are invited to show works to a committee of choreographers. Sessions will be Nov. 28, 1958, and Mar. 15, 1959, in NYC. Apply to **Bonnie Bird**, 42 Darwin Ave., Hastings-on-Hudson, NY.

SCHOOLS AROUND NEW YORK

Grover Dale, of "West Side Story," joins the faculty of the **Joseph Levinoff Ballet School** to head the Modern Jazz Dept. Another addition is **Hester Fitz-Gerald**, of Ballet Russe de Monte Carlo, who teaches foundation technique . . . Soloists in the June 8 program of the **Nathalie Bramitzka Ballet School** were **Nancy Sklenar, Ray Morgan, Emily Byrne, Elaine Cohen, Sandra Du Bois, Joseph King, Michele Kleinman** and **Eddie Varzo** . . . **Eve Gentry** is giving a summer course for advanced and professional dancers at Rehearsal Center.

Yurek Lazowski returns next season to teach character dancing at the **Metropolitan Opera Ballet School. Marcella Corvino** has been appointed Sec'y of the school, to succeed the late **Kathleen Harding** . . . **Eileen O'Connor** presented her **Academy of Ballet Perfection** student concert June 8 in Carnegie Recital Hall . . . **Leonard Fowler** is holding summer ballet classes at Rehearsal Center . . . **Christine Neubert's** young students from **Riverdale Academy of the Dance** and from Riverdale Neighborhood House appeared June 13 at NYC's PS 81 in a program which included a folk ballet called "Moiseyev for Children" . . . Students of **Lea** and **Gia Wallace's Village Dance & Puppet Center** appeared June 8 in "A Midsummer Night's Dream." The Wallaces' newly formed dance group has recently been touring hospitals.

SCHOOLS ACROSS THE COUNTRY

Tatiana Akinfieva, formerly premiere danseuse of the Belgrade State Opera, has opened a ballet school in Columbus, O. Cecchetti and Russian State Ballet School methods are used in the classes . . . **Nina Novak** is guest teacher July 7-14 at the **Imperial Studios** in Palm Beach, Fla. . . . 22-year-old Laredo, Tex., public school teacher **Neo Gutierrez**, who heads the **Gutierrez Modern Dance Group**, is completing his work for an M.A. in dance education from the Phys. Ed. Dept. of Teachers Coll. of Columbia U., has a scholarship to study with Jose Limon at Conn. Coll. this summer . . . The **Leo Kehl Dancers** appeared in the 78th annual Dance Revue of the **Kehl School of Dancing**, Madison, Wisc., on June 19 . . . **Annamarie Gray**, former soloist with the Austrian State Theatre, Vienna, has joined the faculty of **Ballet Russe Academy** in Cleveland. The school's 8th annual concert was given June 15 with works choreographed by **Alex Martin** and **Ruth Pryor**, the Academy's director . . . Summer teachers at the **Dance Circle of Boston** will be **La Meri** (July 10-31), **Martha Myers** (Aug. 7-28) and **Judith Goldsmith** (Sept. 4-25). **Merce Cunningham** and **Carolyn Brown** were instructors during June.

CHICAGO NEWS

Helen Gallagher got rave notices for her perf. in the Music Theatre's "Annie Get Your Gun." Choreographer **Jerry Ross** does an excellent bit in the Wild Horse Indian solo . . . The **Moiseyev Dancers** repeated their terrific successes here. Every perf. was sold out well in advance. Closing night included, here too, the Virginia Reel and "Hail, Hail, the Gang's All Here." Swankiest of the many parties given the co. was the opening night one hosted by impresario Harry Zelzer at the Bismarck Hotel. Among the guests were Ambassador Menshikov, Adlai Stevenson and Carl Sandburg. Entire co., attired in evening clothes, attended. They drank vodka chased down with beer, and onions and scallions were a big draw at the buffet. The largest party was a Palmer House luncheon, to which the friendly and curious could come for $5. The long "educational" program included some pretty grim but earnest square dancers, some shabby folk groups, as well as some good items like the modern ballet in which **Phyllis Sabold** and **Eric Braun** danced the leads.

The year's school activties ended with the usual recitals, plus some unusual ones in which leading teachers performed. **Bentley Stone** made an unexpected appearance with the **Stone-Camryn Ballet**, dancing to Bach. **Walter Camryn** repeated some of his Americana repertoire. The group includes a no. of professionals . . . The **Allegro Ballet Ensemble** is almost entirely a pupil group, but it was enhanced by the exciting presence of teachers **Doreen Tempest** and **Robert Lunnon.** Miss Tempest, whose lithe back and arabesque can be adapted to the style, successfully essayed some of the limpid poses we have seen the Russians do. The group also danced "En Saga" by Lunnon and "Italian Carnival" by **Lorna Mossford** . . . **Valerija Riekstina** of Riga presented her pupils in excerpts from dances produced in Latvia. *Ann Barzel*

JULY DANCE EVENTS

NYC: July 19, Jose Greco & Co., Lewisohn Stadium; indefinitely through July, Emily Frankel-Mark Ryder Dance Drama Co., St. Marks Playhouse.

Ballets de Paris: June 30-July 3, Detroit; 7-12, San Francisco; 14-19, Greek Th., Los Angeles.

Merce Cunningham & Co.: July 1, Muncie, Ind.

Greek Theatre, L.A.: July 7-12, Jose Greco & Co.; 14-19, Ballets de Paris.

Idyllwild, Calif., Dance Workshop: July 25, Dance-Drama Center of Long Beach; 26, Eugene Loring & Co.

Jacob's Pillow, Lee, Mass.: July 1-5, Mia Slavenska & Andre Eglevsky, Pauline Koner & Co., Shrimathi Gina; July 8-12, Tania Karina & Oleg Sabline, Donald Saddler & Co. with Maria Karnilova, Lotte Goslar; July 15-19, Geoffrey Holder & Co., Ram Gopal, Sahomi Tachibana; July 22-26, The Ximenez-Vargas Spanish Ballet; July 29-Aug. 2, The Atlanta Civic Ballet, Mata & Hari.

Pearl Lang & Co.: July 17, U. of Colo., Boulder, Colo.

Marcel Marceau & Co.: July 24-26, Stratford, Ont.; 31-Aug. 11, Vancouver, B. C.

Nat'l Music Camp: July 2, 14, Joseph Gifford Dance Th., Sheila Reilly & Ballet Co.

Los Angeles Ballet Concerto, July 23, Starlight Bowl, Burbank

Perry-Mansfield Festival, Steamboat Springs, Colo.: July 26, 27, Helen Tamiris ballets, Daniel Nagrin.

White Mtn. Festival, Pike, N. H. July 10, Barbara Walczak & Eugene Tanner; July 17, Luisa Triana & Co.

HOLLYWOOD AND LAS VEGAS

"Damn Yankees" is all finished, and now the Hollywood dancers are waiting for news from the Walt Disney Studios. They plan to use many dancers in a big new color film to be choreographed by **Tom Mahoney. . . . Jack Regas** staging a new act for the Mitchell Boy Singers, and this month Jack will select 8 male dancers from Hollywood for a 6-week job at Radio City Music Hall . . . ex-Hit Parader **Lennie Claret** recovering from knee surgery . . . **June & John Belmont** now at the Terrace Room of the Statler . . . **Sheree North** to dance in the new Fox musical, "Mardi Gras," choreographed by **Bill Foster.**

Troy Patterson featured in the new pic, "The Earth vs. The Spider" . . . **Gene Kelly** has been auditioning local talent for his new B'way show, "Flower Drum Song," which he will direct. Following this, Kelly plans two pics, "The Fancy Dancer" and "The Bachelor" . . . The famous **Hollywood Studio Club** is staging a musical revue "HOllywood 5-3166, Extension 2" (same as their phone no., but not to be confused with same). The talented household will invite Hollywood's Who's Who to the showing. The club's **Jacqueline Ebeier** will choreograph.

Tony Charmoli, following his season's chores for the Dinah Shore Show, to spend his summer doing screen and stage choreography, plus guest teaching for **Dance Masters of Amer.** By popular demand, Tony did a repeat on his big NBC production no., "Written on the Wind" of a year ago. This exciting no. stars **Sally Forrest,** assisted by **Dick Baird, Pepe de Chaza, Mark Wilder** and **Howard Krieger.** There will be a 3rd repeat in Nov. . . . Choreographer **Don Sky** has been in Hollywood scouting for "Packaged in Paris," which opens on B'way this fall . . .

Lee Scott choreographing a Sun. replacement TV show and using **Rickey Gonzales, Cass Jaeger, Buddy Bryan, Frank Davis, Jack Harmon, Hamil Petroff** and **Robert Cole . . . Jack Mattis** and **Lori True** signed for a series of dance commercials . . . **Barrie Chase** has completed "Party Girl" at MGM, and is now starring in a TV Western, minus the dancing shoes.

Patricia Denise expects a blessed event this summer . . . **Ward Ellis,** assisted by **Gloria De Word,** will stage an NBC summer musical show, which dance-features **Patti Whorton, Beth Carter, Jan Holler, Gene Reed, Mark Wilder, Jack Dodds** and **Cass Jaeger** . . . **Jonathan Lucas** to stage several night club packages this summer . . . **Miriam Nelson** continues staging and acting in the "commercial" market this summer . . . **Jackie Boyle,** choreographer of the Red Skelton Show, selected **Mina Vaughn** to replace **Betty Scott,** who is on maternity leave . . . **Lois Ray** getting plenty of attention at the Latin Quarter in NYC . . . **Susan Luckey** has the lead in "Happy Hunting" at Sacramento Music Circus.

LAS VEGAS

The **Barry Ashton Dancers** at El Rancho Vegas are the rage of the Strip. These 12 girls, headed by **Joan Haig,** are packing them in. Barry will do the shows at the New Frontier when it reopens . . . **Sonia Shaw** begins her 2nd year as choreographer for the Sahara. Her present show features **Virginia Shaw, Mary Doyle, Renee de Haven** and **Pat Gorman** (who has just received his greetings from Uncle Sam).

Walter Winchell headlines the new Tropicana show. Once a song and dance man in vaudeville, Winchell soft-shoes a solo, and later on mambos with **Lita,** dance partner of **Steven Peck. Elaine Dunn, Lizanne Truex, Jack Aackerman, Dante D'Paulo** and **George Chakiris** are seen to great advantage in this big, brassy show . . . **Hal Belfer,** choreographer at the Flamingo, takes over the Cal-Neva Lodge at Lake Tahoe for the summer . . . **Don Kirk,** production song and dance man, acquired a new wife this past month . . . There's plenty of exciting dancing at the Dunes: the **Martin Vargas Co., Eva Pavlova, Nancy Dru, Jolene Lontere and Eddie Krieg . . . Ray Arnett** choreographed the dance no. done by Liberace and Phyllis Sues in the Riviera show this summer . . . **Donn Arden's** Lido show from Paris, "C'est Magnifique," opens July 2. *Roy Clark*

SOUTHERN CALIF. NOTES

Same story here for **Moiseyev** engagement: 6,600-seat Shrine Aud. solidly sold out, roars of cheers . . . **Lois Ellfeldt, Mary Tiffany** and **Joan Tewkesbury** contributed excellent choreography for 2 USC concerts. Best dance technique in the show: **Nancy Weiss,** as Death in her own choreography for a trio. Other choreographers: **Nancy Chmilowski** and **Raoul Appel** . . . So. Bay Music Fest. had choreography by **Douglas-Ballou, Phyllis Moore, Evelyn Finnegan, Bob Regger, Carl Whitmer** and **Jan Darian** . . . **Edgar Johnson** and **Shirley Wigge** did dances for Paramount Studio Club Revue, "Four Seasons," at the Little Theatre on the Paramount lot.

Benjamin Zemach made a rare appearance with his troupe at the 1st Unitarian Church in LA. His solo, "Farewell to Queen Sabbath," recalled the art of a past generation and was notable for physical lightness and projection. **Freda Flier** was outstanding in group dances . . . **Lester Horton Dancers** shared the program with Zemach. The force of their work is electrifying, and the costuming enhances each no. . . . **Mona Frances** presented the **Whittier Civic Ballet Co.** in "Variations Serieuses" and "The Nutcracker" for 2 perfs. at Whittier Union HS. **Adam Darius** arranged the "Snow Queen" pas de deux for **Diane Dobson** (Miss Frances' daughter) and **Hal de Becker.** Other principals: **Frances Dobson, Christina Crosby, Kay Farmer, Karen Barrio, Dana Lexie, Julie Brice . . . Lynwood Morris,** former ballet master for **Katherine Dunham,** replacing **Archie Savage** (on tour in Europe) as primitive teacher at **Panaieff Ballet Center** . . . Both **Charlyne Baker** (formerly of Ballet Theatre) and her daughter study with **Wilson Morelli . . . Vicki Marks,** of **Darian Studios,** at summer session of **Ballet Theatre School** in Denver . . . Redondo Union HS exhibited dance paintings (Pavlova, Nijinsky, Duncan, St. Denis, Fokine) by **Hubert Stowitts,** Amer. dancer featured with Pavlova . . . **Dance Alliance** presented **Bill Heiden's** "Israeli Suite," a lecture-demonstration of music and dance of Japan by **Joyce** and **Bill Malm.**

Rozelle Frey, who has not put on a show since she had the **Tallchief** sisters as stars, has **David Lichine** creating a ballet for **Marketa Kimbrell** and **Glenn Lollis . . . Dolores Fernandez,** back from tours of Mexico and So. Amer., has opened a school in Alhambra . . . Seattle's **Willard Nagel,** who appeared last summer in **Anna Sokolow's** dances for the "Calif. Story" pageant in San Diego, and then went on to NYC for "Copper & Brass," is back in LA with "Most Happy Fella," along with **Harold Gardner** of Portland, and **Bob LaCrosse** of SF . . . Calif. dancers **Larry Long** and **Carl Tressler** doing music circus dance leads in the East.

So. Bay-Torrance Youth Ballet made its debut May 24 at El Camino College. Artistic director **Phyllis Moore** revised her 2-act "Coppelia," and staged an original, "Sailor's Holiday," with **Reynolds Johnson** as co-choreographer. **Vincent Martinez, Gene Whitcomb** and Mr. Johnson danced the sailors. **Pamela Sibley, Christie Sharp** and **Carolyn Bullard** were their girls . . . "The Unicorn, Gorgon & Manticore" at San Diego State College was choreographed by **Dale Muchmore,** who danced the Poet. **Carol Jett, Sharon Price,** and **Dorothy Meyers** were in the title roles . . . Ray Bowman presented **Margarita & Clark Allen** in "Danzas de Espana" at the Wilshire-Ebell. In fine style the husband-and-wife team showed seldom seen dances — with a notable assist from 8-year-old guitarist David Allen.

Karoun Tootikian's Ethnic Dance Theatre, featuring **Lalla Lezli, Lon Cothron & Bruce Folkart,** back from a 2-month tour of Ore. and Wash. She is now making a ½-hr. film of her native Armenian dances with full group . . . **Inesita's** perf. at Valley Jr. College was on a platform in the center of the gym, her 1st try at a concert-in-the-round. It came off handsomely . . . Because of the thousands turned away from the last "Midsummer Night's Dream" at Redland's Bowl, a 2nd perf. has been added this year. **Joyce Neal Hardy** is choreographer for the July 4 & 5 event.

John Dougherty

(Continued on Page 95)

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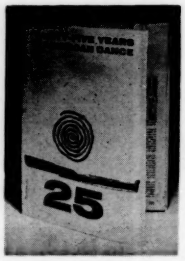

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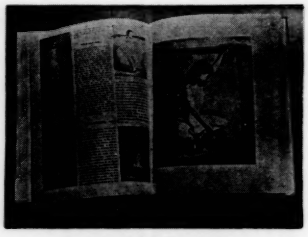

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

The French, like the Russians, have made major contributions toward music for ballet. And even a great deal of the French musical literature not composed directly for ballet is highly adaptable and is used in the repertoire today. Bizet's *Symphony in C,* Debussy's string quartet, Offenbach's music for *Gâité Parisienne* and *Helen of Troy* are but a few.

Recently some oddities by French composers have shown up on LP for the first time. The most worthy of attention is a disc of selections from Acts 2 and 3 of Léo Delibes' *La Source* (London LL3015).

Unlike Delibes' later ballets, *Coppélia* and *Sylvia, La Source* had a rather mixed-up history. In fact the original score for the ballet was composed by the Polish-born Russian composer Léon Minkus, as well as by Delibes. Delibes, who was a young man of just thirty when the ballet was produced in 1866, had several operas to his credit but had not yet composed for dance. He was called in to assist Minkus by the director of the Opera. The ballet consisted of three acts, each with an introduction. Delibes was responsible for the second act and part of the third.

Needless to say, Delibes' share of the music was immediately discernible for its charm, orchestral color and melodic content, and met with enthusiastic critical acclaim. Because of this initial success he was later entrusted with complete scores.

In character the music selected for this disc is very much like *Coppélia.* It abounds in scintillating melody, delightful polkas, waltzes and mazurkas. Here one finds all the qualities that make the score of *Coppélia* so dear to ballet-lovers.

Peter Maag, who conducts the Paris Conservatoire Orchestra on this disc, has a wonderful feeling for tempo, phrasing and nuance for the dance, and these are especially welcome in *Les Sylphides,* which is also included on the record.

On the other end of the pole is a *Sylphides,* conducted by George Sebastian (Urania UR 8013), that has little sympathy or feeling for the dancer. However, on the other side of the disc is something interesting — the only LP recording of Jules Massenet's *Espada.* Massanet was born eight years after Delibes, and while he, too, wrote ballets (*Le Carillon,* 1892; *Les Rosate,* 1902; *Ballet Divertissement,* for the Opéra-Comique, 1904; and, finally,

Espada, 1908), he is, of course, mostly known for his operas. His ballet music obviously never had the personality or charm of that of his elder colleague. The reason is obvious if we are to judge from *Espada.* It is pseudo-French-Spanish in the worst Russian tradition. The orchestration is close to a watered-down Rimsky-Korsakov *Capriccio Espagnol.* But those interested in the period should hear it.

Then we come to a new recording of Debussy's *La Boîte à Joujoux,* beautifully recorded and played by Ernest Ansermet and the L'Orchestre de la Suisse Romande. Debussy composed this children's ballet five years before his death. The orchestration was later completed by André Caplet. The ballet itself was not performed until 1919. Not one of Debussy's most inspired scores, it does have many lovely sections and should be looked into by teachers for program possibilities. And for those who like to let themselves go in the studio, the filler, Debussy's *Printemps,* is a fine piece for improvisation, as are the same composer's *Nocturnes* (London LL 3019) by the same conductor and orchestra.

The main portion of LL 3019 is devoted to Ravel's *Ma Mère L'Oye* (Mother Goose Suite), with a specially devised introduction by Ravel that has never been recorded before. It was composed for a ballet version and uses scraps of material from the suite in an ultra-sophisticated manner.

MUSIC AND DANCE IN POLAND: Lucia Chase, Dir. of Ballet Theatre, and ballerina Ruth Ann Koesun pay floral tribute to the reconstructed memorial statue of Chopin unveiled in Warsaw this spring during the time of the company's enormously successful appearances there.

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LOOKING AT TELEVISION

WITH ANN BARZEL

This month we are forgiving Ed Sullivan his past sins of bumbled introductions of dancers and ruthlessly shortened dance acts. Dance reached a high on his show in the past weeks.

On May 25, Roland Petit's Ballets de Paris danced *La Dame dans la Lune.* On June 1, *La Rose des Vents* was given by the same company. Both ballets were necessarily abbreviated, but the excerpts of the first were enough to give the flavor of the ballet, and the main episode of the second, its final pas de deux and excellent decor were shown.

The vivacity of the Petit group was evident, as was the picturesqueness of the choreography. The most notable performances were by Dick Sanders, Roland Petit and Jeanmaire. Sanders has a dynamic movement quality and Petit is a showman with a real sense of projection. But Jeanmaire is an impeccable classical dancer, no matter how gamin the costume or weak the ballet. Her turned-out legs and articulate feet make virtuosity out of an échappé into 2nd position, done with the purity developed by the *danse d'école.* Her pirouettes are clean and sharp and her positions as meticulous as text-book illustrations. Her high extensions in the pas de deux with Sanders were exciting.

As the mermaid in *La Rose des Vents,* Jeanmaire danced with Petit. Again she was in a wisp of a costume, and the close view the television afforded revealed the purity of her technique. This does not mean she did less by the role. But the arch, the tempestuous, the sexy Jeanmaire are taken for granted. It is worth noting that in spite of night club singing and cinema acting she dances on as classical a foundation as many a classical ballerina.

Usually Sullivan traipses through Europe for acts, but he picked up still another French dancer on Broadway for the June 8 show. Noelle Adam, who pouted and slinked through *The Broken Date* in a size 44 pullover and sleek black tights, got all dressed up for the TV show. The costume was skimpy on top and bottom, and fit sleek all over—where there was costume. Miss Adam looked little beat-generation — in fact she looked almost happily coquettish as she accented the moderate jazz rhythms of her dance with shoulder, hip or knee. The production was called *April in Paris* and included a strain from Offenbach's can-can music. Four lads in slacks and turtle-neck sweaters heaved the gal about, and it was all very easy on the eyes.

This modern-jazz is easy to look at and almost as easy to do, but when a master duo like Peter Gennaro and Carol Haney come out with it the others aren't in their class. It was fortunate for Noelle Adam that she came first on the Sullivan show, for when Gennaro and Haney capered through their dance you realized how dynamic the form can be. They had the skeleton of a pre-historic animal for background, and this had some connection with a ditty about neckbone connected with backbone, backbone with hip bone, etc.

Hit Parade signed off on June 8 after thirty-nine weeks of paying homage to the public's bad taste in songs. The past month has been made horrible by the gibberish of "Witch Doctor," "Get a Job" and other insanities. Luckily the dancers are most often featured in the Extras, which can be rehearsed longer and chosen exclusive of mass hysteria. There were two pleasant dances on the final show—"April in Portugal" and a Highland Fling. Ernest Flatt, who had administered the show's dances all season, left for other tasks a few weeks before the end and left dancer Tom Hanson doubling as choreographer. His "April in Portugal" number consisted of three couples each dancing separately in a different style and concluding as an ensemble. It was very well set and beautifully danced. The Highland Fling was good, but would have been better if singer Virginia Gibson, who danced adequately, had stepped aside and let the viewer get an eyeful of the exquisite leg movements of Virginia Conway. Miss Conway, a veteran of past Hit Parades, returned for the last couple of weeks. She not only danced with distinction, she made one realize how mannered and affected the regular girls had become.

Tony Charmoli, whose choreographic problems this year stemmed from what singing guests Dinah Shore invited to her her show, made quality dances for this month's two dancing guests — Sally Forrest and Shirley MacLaine. On June 1 Sally Forrest danced to "Written on the Wind" in an outdoor scene set with broken columns, soft pastel drapes, and a lovely yards-long chiffon scarf billowing after her. Miss Forrest danced with four stalwart young men who caught her as she flung herself from rocks and boulders. If she were a better dancer, or at least had not worn high heels, it would have looked even better.

Shirley MacLaine was a more rewarding performer to arrange for, and Charmoli set some explosive jazz movements for the colorful Miss MacLaine and a group of boys. The star did more than merely perform the dance. She has a witty way of making material her own. That is why she is a star. She was charming in a puppet number with Dinah Shore.

Miss Shore has had a respectable amount of dancing on her shows, and she esays the dance herself once in a while. On June 1 she waltzed with Cyril Ritchard.

On May 23 the Patrice Munsel Show had an excellent number choreographed by Danny Daniels for the dance group of boys and girls.

Rosemary Clooney's show usually pretends there is no such thing as dance, but on May 29 a hint of Memorial Day parades was given in "Alexander's Ragtime Band." The choreography was credited to Roland Dupree.

If you have ever wondered why beautiful ballerina Irina Baronova gave up Hollywood after one movie, try to catch the picture *Florian* now making the rounds. The ballerina is characterized as a petulant femme fatale. The few steps Baronova is allowed to perform do not at all hint at the way she danced. If you look real fast at the ensemble you may find Marjorie Tallchief.

Polka-go-round with Felix Sadowski as choreographer will be on ABC Monday nights by the time you read this. A trial run on Chicago's station WBKB showed some excellent dancing by the group and by soloist Richard Zelinski.

Shirley Temple's version of *The Sleeping Beauty* studiously avoided any similarity to the ballet, even to the story. All dancing was omitted, but the fairies wore toe shoes and approached the cradle with pas de bourrée on points. *THE END.*

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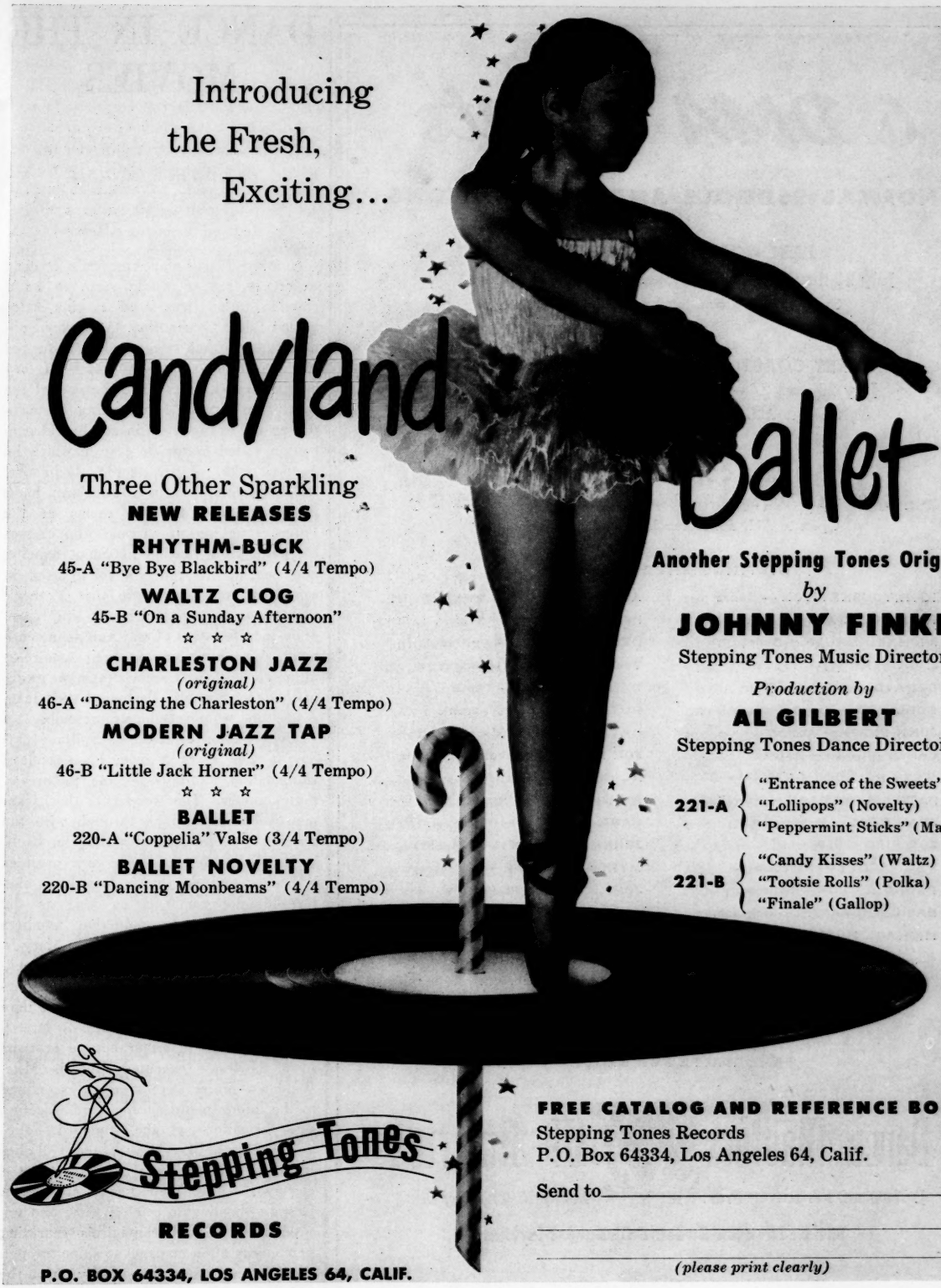

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

Next to Coca-Cola, America's favorite export to France would seem to be a chunky, rather frog-faced singing actor named Eddie Constantine. A Mickey Spillane type, he has swaggered and slugged his way through literally dozens of low-budget French films since the end of the war. Now France is exporting Constantine to us, wrapped up in a celluloid confection called *Folies Bergere* in which he co-stars with, of all people, Jeanmaire. After watching him, in G.I. uniform, burst into backstage dressing rooms at the Folies, roughing up anyone who crosses his path, after viewing his inept dancing and hearing his toneless voice lifted in song, one must conclude that France's enthusiasm for Constantine is simply another manifestation of anti-American sentiment. Certainly, he's no Fred Astaire — although he doesn't seem altogether aware of that fact himself. Partnered with Jeanmaire in what perilously resembles a straight version of Astaire's Spillane parody in *The Band Wagon*, his graceless, rudimentary foot-falls become embarrassingly clumsy. The wonder is that Jeanmaire consented to go through with the number — or indeed, with the film itself.

The Folies in *Folies Bergere* provides a background for a she-loves-him, she-loves-him-not romance, as well as the frame for several production numbers staged by Roland Petit and Mary-Jo Weldon. Petit's contributions are lacklustre, lackadaisical *frou-frou*, unimaginative and tasteless, offering little more than a formal excuse for Jeanmaire to stretch her lovely legs in an arabesque or twirl in a flawlessly executed fouetté. Mlle. Weldon's efforts were seemingly confined to the interminable parades and wheeling line formations of the standard Folies (although, unlike the standard Folies shows, her chorines wear fairly substantial costumes — only their backs are bare). Despite abominable camera work and unpredictable color, Jeanmaire's sparkling personality often manages to shine through the film, even rises occasionally above the banalities of its plot. But long before the

time *Fin* appears at the end of the picture, one feels that *Enfin* would have been infinitely more appropriate.

The dancing that has turned up in the new films during the past few weeks need not detain us long. In *Let's Rock*, a low-budget musical produced in New York, big-screen audiences are introduced to the talents of Julius La Rosa, a justifiably self-deprecating singer from TV-land, and a paralyzing assortment of rock 'n' roll combos — trios, quartets and sextets of shoulder-shrugging, finger-snapping, glassy-eyed youngsters who mouth their inane lyrics with utter incomprehension. Also on hand from the networks is young Peter Gennaro, charged with the organization of some suitably frantic dances to accompany the vocal gyrations of these teen-age werewolves. Working within the confines of small sets and limited camera imagination, he has devised several angular, free-swinging exercises for his troupe that are far more athletic than exhilarating. Only once does he approach anything like real dance invention — a lazy shuffle dance by four Negro kids down a Central Park walk. With jaunty heel-toe steps they pass ceremoniously under each other's arms, choose partners, change partners and strut engagingly to the bleating blues. It's a pleasant moment, but scarcely worth the agony of *Let's Rock in toto* . . . The other new film with dancing is Brigitte Bardot's *Mam'zelle Pigalle*. Like most of the elements in any Bardot movie, the dancing seems to have been introduced primarily to provide an excuse for some of the briefest togs ever seen on the screen. Choreography, such as it is, is supplied by George Reich; and the dancing by a group called, appropriately enough, "Les Ballets Ho."

The new Cinerama, *South Seas Adventure*, continues the tradition of Cineramas that have been by training its three-eyed camera on native dances whenever it hoves to port. And once the story gets beyond shipboard hula lessons and the "typical island dances" served up at a Hawaiian nightclub, there is a wealth of ethnic dancing on almost constant display — a massed Tahitian hula with the women strikingly clad in brown and tan grasses, the men in vivid yellow skirts; a ceremonial war dance, the *meke*, at Fiji; the *haka* war dance of the Maoris — even a *Waltzing Matilda* as performed in the "outback" Down Under. *South Seas Adventure* offers few surprises (aside from an incredibly lush score by Alex North), but there are satisfyingly long glimpses of a part of the world that few of us are ever likely to explore ourselves. *THE END*

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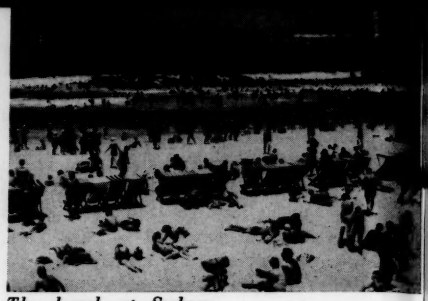
Sydney as seen from the air.



Australian News & Information Bureau

The beach at Sydney.

Letter from Member of New York City Ballet in Australia

Dear Editor:

The trip here was on the "Quantas" Airways, across the huge Australian continent of which only the outer fringe is populated, by ten million. The center is mostly waste, with a few aboriginals on an extremely low level of culture, attributed to inadequate diet for generations, and all surrounded by the most marvelous beaches in all the world — white, fine, numerous, with charming inlets and bays, used and appreciated by all . . . sharks, of course, but don't mind those, for there's netting around. Sydney's harbor is especially beautiful, with its many beaches unspoiled by industry and used almost all year round. Going south is going colder here; north is the equator; June is freezing, and Christmas fine for picnics.

We were booked at a hotel straight out of an English murder movie — creepy halls, dark corners, a huge high bed I shall never forget. Hotel prices are very high, and we all got out into rented apartments with kitchens for our two-month stay in Sydney. The housing shortage made it imperative to look at once.

The architecture is crazy mixed-up Victorian with American Western-style flat roofs over the sideway, as in New Mexico. Ale houses are numerous. Leather goods and woolens are nice and inexpensive, although fashions seem to be quite old (remember that the seasons are in reverse here, and the fall information and styles which we saw last September are just reaching here in May and June).

There is a section called King's Cross where I found a room with kitchen privileges. It is more bohemian here than in other parts of the city. The stores stay open late, there are many espresso coffee shops, and Europeans seem to congregate here. The rest of the city closes its doors at 5:30 daily, noon on Saturdays. No liquor or movies available from Saturday noon until Monday. All coffee houses close at eleven other nights of the week. (It's hard on us, since there are few places for us to go after we get out of the theatre.) Most of us do our own cooking. The vegetables and meats are nice, especially the indigenous fruits — custard apple (a soft, mushy, seedy peach-melon cross), passion fruit (a hard covered, seedy, sourish dark green job)—squashes, and the most marvelous creamy yoghurt.

As for the theatre — white and blue neon tubes run around the front of it on the outside; it's quite small inside, and we've had to get accustomed to the linoleum coverings on the stage. Because we're keeping each program for a week, we're having a good deal of alternating in roles, which, of course, is nice for the

Allegra Kent, Robert Barnett and members of NYC Ballet, 3rd mvt., "Symphony in C."

Fred Fehl

younger members of the Company. The audiences are very responsive. We seem to be really well liked for ourselves — and not compared with the Sadler's Wells or Borovansky Co. or Ballet Russe 1937— the only company of comparable size that has been here.

The climate is California-like, and the city rather spread out, connected by double-deck buses, trams, left-going traffic, few policemen directing traffic, occasional parks (including a marvelous Domain where political and religious and anti-American and communist speeches are made by anyone to anyone), a very tiny but nicely laid-out zoo overlooking the bay, an aquarium. . .

You can rent a yacht, crew included, for about fifteen people (40 ft. job) at about one or two dollars each, and have a real sailing ball around the marvelous sharky inlets, go to the Blue Mountains, about two hours away, which are quite beautiful, or see a good horse race two days of the week, buy a lottery ticket which is government sponsored, and win up to 6,000 pounds for one shilling.

People are hospitable and offer to entertain, and home picnics and outings are in high order. Parties often continue from one place to another. Dress and manners are delightfully casual, which pleases us very much. The Anzacs are terribly pro-British, have a parliamentary government and many other reflections of the British scene. The advertising includes such slogans as "Best and British," or "British of course." Unfortunately, anything considered vulgar is called an American import —but usually these are things that even we wouldn't have! They have fine hospitals with pension-type insurance, excellent dentists — most of whom seem to come from Boston. They admire everything in British politics and, I'm afraid, question the integrity of American businessmen. . .

We had a bang-up party to celebrate the half-way-through-the-tour date. We all wore Japanese kimonos, ate and drank merrily, and exhibited photos. Projects are rampant. I'm learning how to play tennis (the Anzacs are the best in the world). Others are horseback riding, golfing, swimming, sewing, knitting, etc. . . . We have had very many gratifying expressions of appreciation from those to whom we seem to be giving genuine pleasure from our dancing. . . We're off to Melbourne on June 12. More anon. Love to the other side of the world. . .

Marian Horosko
Sydney, Australia
May 11, 1958

from Our Australian Correspondent

The dancers in Australia have taken the New York City Ballet to their hearts as a fabulous, unbelievably exciting and thrilling challenge to the previous concepts of ballet that existed here in the past. Even the most die-hard critics have been stirred by the originality of content and choreography shown.

Australia is noted for its conservative traditionalism, but in spite of a cautiousness at first acquaintance with the company and its productions, such adjectives as "electrifying," "dynamic," "magical," "brilliant theatre" and "inspired choreography" have greeted the performances of this highly accomplished, versatile group of dancers. A quote from critic Griffin Foley sums it up rather neatly: "Balanchine has extended the classic vocabulary so that he has stretched Petipa into modern sophistication."

Looking back on the Sydney season, some of the most generally popular ballets have been The Duel, Symphony in C, Allegro Brillante *and* Pastorale. Firebird *drew both rave notices and the exact opposite. In the latter case it was felt that the opulence of the original was entirely missing. Melissa Hayden's performance was lauded.* Interplay *got mixed reviews, but* The Cage *was "startling and arresting."*

Andre Eglevsky was in Australia for only a lamentably short time, but received unanimous acclaim. Diana Adams has acquired the warm affection of her Australian audiences, while Melissa Hayden has amazed us with her versatile ability. She is as much at home in lyricism as in dramatic roles. Jacques D'Amboise has been called "one of the greatest male dancers of today," and Patricia Wilde's dancing has brought an exhileration not known here before. Francisco Moncion's thoughtful portrayals and Robert Barnett's exuberance have added greatly to a wonderfully successful Sydney season.

In fact, exuberant freshness with a daring freedom in technique and approach to dance seems to be the mark of this company's historic invasion of the Australian dance world.

Having conquered Sydney, the New York City Ballet Company will shortly move on to their Melbourne season.

Beth Dean
Sydney, Australia
June 1, 1958

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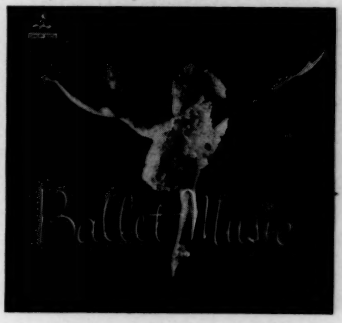

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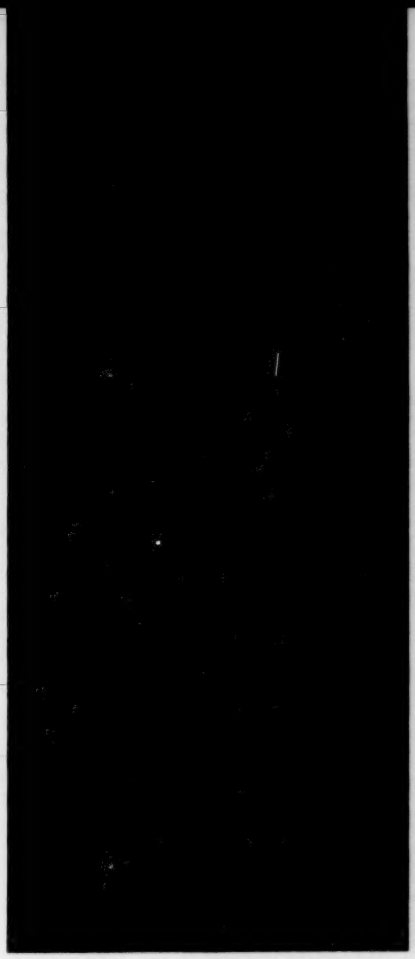

SWAN LAKE (ACT II)
HAYDEN-MAULE
The First Encounter of Odette & the Prince
Pas de Deux
Odette's Solo
Prince's Solo
Coda & Finale
SWAN LAKE (ACT III) (BLACK SWAN)
NOVAK-MAULE
Pas de Deux
Odile's Solo
Prince's Solo
Coda
SLEEPING BEAUTY (ACT III)
ADAMS-SMITH
Pas de Deux
Aurora's Variation
Prince's Variation
The Blue Bird Pas de Deux
Blue Bird Girl's Solo
Blue Bird Man's Solo
Blue Bird Coda
SLEEPING BEAUTY (ACT I OR PROLOGUE)
HAYDEN
Lilac Fairy Variation
Silver Fairy Variation
Violente (The famous Finger Variation)
COPPELIA (ACT III)
NOVAK-MAULE
Pas de Deux
Swanhilda's Solo
Franz's Solo
Coda
COPPELIA (ACT I)
NOVAK
Swanhilda's Solo
LES SYLPHIDES
ADAMS-SMITH
Pas de Deux
Waltz (Lois Smith)
Prelude (Lois Smith)
Mazurka (David Adams)
Mazurka (Lois Smith)
DON QUIXOTE
MAULE-JO ANNA
Pas de Deux
Girl's Solo
Man's Solo
Coda
NUTCRACKER (THE KINGDOM OF SWEETS)
HAYDEN-MAULE
Pas de Deux
Dance of the Sugar Plum Fairy
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Coda
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Opposite page: Frank Hale, photographed in his new, multi-million dollar Royal Poinciana Playhouse, in Palm Beach, Fla.

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AT THE THEATRE

BACKWARD GLANCE: SEASON '57 - '58

BY LEO LERMAN

The season opened fabulously with Jerome Robbins' *West Side Story;* hit a good, old-fashioned high with Onna White's *The Music Man;* scintillated for about five minutes when Alexandra Danilova was on stage during James Starbuck's *Oh Captain!;* was sleekly and gratifyingly professional during Matt Mattox's brief dance moments in *Say, Darling;* and definitely felt very, very good all evening long at Buddy Schwab's off-Broadway *The Boy Friend.*

Then there were happy moments in the New York City Center's revivals of *Wonderful Town* (Ralph Beaumont out of Donald Sadler) and *Oklahoma!* (Gemze de Lappe out of Agnes de Mille). Oh yes, there was a smooth, vital number in *Copper and Brass.* "Baby's Baby" it was titled, and choreographed by Bob Fosse.

And there was some of the most felicitous staging of musical numbers in Jack Cole's *Jamaica.* There was a fleeting glimpse of Herbert Ross' special choreographic talent in his *The Body Beautiful.* That glimpse, and Jack Warden's cavorting in a number titled "Gloria," was all there was to alleviate the general dance mediocrity of that musical.

All this adds up to a pretty poor dance-in-the-theatre season, one of the poorest we have suffered through in a very long time. Nevertheless, three intensely important and encouraging facts light up the dance theatrical skies. First, *West Side Story* is triumphantly and almost totally conceived in dance terms — thereby demonstrating again and confirming solidly that Jerome Robbins is America's most brilliant and most typical theatre dance choreographer. Secondly, a new and amazingly competent choreographer, immensely sensitive to American folk ways, manners, modes and humor, arrived with *The Music Man* — Onna White. Also arrived is The Music Man himself, Robert Preston, finest song-and-dance man in years. And thirdly, Broadway has a new star, if Broadway is sufficiently shrewd to avail itself of her unique talents. The star: ballet's own Shura Danilova. Her's is a personality genuinely theatrical. She has merely to step out onto the stage (and step out is about all she did get to do in *Oh Captain!)* and magic ensues—that special magic which happens in the theatre when a real star appears. This Danilova is not only ballet's darling — there is an added dimension here. She is touching and amusing (those witty legs, that highly individual *chic),* and she can and did create a distinct character—all in about five minutes.

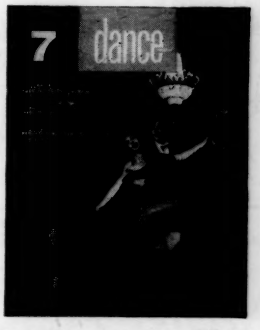
JAMES JOYCE DRAMATIZED: Burgess Meredith directed and Valerie Bettis was responsible for the stage movement for "Ulysses in Nighttown," off-B'way success at the Rooftop Theatre (see review next month). Seen in the nightmare scene above are Robert Brown, Belita, Lucille Patton and James Payton.

This has been a season of brilliant dancing. No matter what dancers are given to dance, on or off-Broadway, no matter how inept or how difficult the "choreography," American dancers who turn up in musicals are, almost each and every one, of soloist caliber. They seem able to do anything—even act and kind of sing. And they do, despite very definite individualities, work beautifully together. This smooth, integrated ensemble action is most characteristic of that happy American art form, the musical.

Dance Star of Season '57-'58 is indisputably *West Side Story's* Chita Rivera (replaced temporarily in late March, because of approaching motherhood, by Carmen Alvarez, whom we have not seen). In a company of virtuosi, she not only acts the Laurents' book and sings the Bernstein music, but dances Mr. Robbins' most complicated creations as though they were steps and patterns native to her before she was born. Robbins has given her thrilling things to do; she absorbs them, returns them suffused with her very special personality. Everything she does has great clarity, point, and magnificent color. She moves sharply, stylishly. She is sometimes amazingly lyrical. She can be hard; she is suddenly pathetic. And sometimes she is very funny. As noted last November: "She has made the transition from chorus to star with seemingly no effort, shedding irritating mannerisms and replacing them with the superbly assured manner of, with luck, a future great lady of the American musical theatre."

So that is Season '57-'58: Robbins, still highest in the sky, but even higher than heretofore; White, a new star ascending; Danilova, bright star in transition; Rivera, well above the horizon. Already twinkling, signaling Season '58-'59, are several musicals, including the Kerrs' and Leroy Anderson's *Goldilocks* and the Blitzstein-out-of-Synge *June,* both with choreography by Agnes de Mille.

THE END



on the cover . . . Marge and Gower Champion display smooth perfection in the Waltz, which they discuss this month in BALLROOM USA (p. 65). The baroque setting is the Grand Ballroom of the Hotel Plaza in N. Y. C. Photographed by JACK B. MITCHELL.

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REPORTS FROM ABROAD *BY EUGENE PALATSKY*

WHAT'S AHEAD FOR THE ROYAL DANISH BALLET?

The Royal Danish Ballet, beloved, respected veteran of two centuries, has its problems, too (*see News From Denmark for the latest dramatic developments in Copenhagen — Ed.).*

When the company toured the U.S. with amazing success in the fall of 1956, dance observers marvelled at the state-supported security and strong educational program of the Royal Danes. The gentle, soft motions of its ballerinas and the energetic virtuosity of the men completely charmed American audiences. Critics delved into their unique history and the preservation of the Bournonville tradition in their technique and repertoire (*see "The Bournonville Heritage," Sept. '56*). Many thought in terms of the "ideal" ballet company.

But a recent visit to Copenhagen found a situation that was not altogether ideal.

The company still looks wonderful in performance. An evening with Ashton's *Romeo and Juliet* was once again a great theatrical experience. And it was a pleasure to see that several dancers — particularly Henning Kronstam, Kirsten Petersen and Kirsten Simone — have strengthened technically and developed confidence on stage since the American tour.

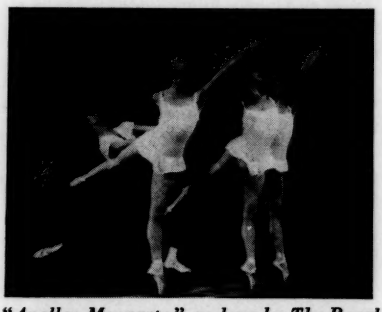
Quality could be expected of a company trained by Vera Volkova (*see "Horizons of the Royal Danish Ballet," Sept. '55, for a discussion of Bournonville technique and Mme. Volkova's teaching methods*). A product of the Russian Imperial School, Mme. Volkova taught at Sadler's Wells from 1943 to 1950, helping to develop Margot Fonteyn and many other stars of British ballet. After a brief engagement as ballet mistress at La Scala, Milan, she became, in 1952, Artistic Advisor to the Royal Danish Ballet.

Now giving classes to the company and teaching at the school, Mme. Volkova, interviewed in Copenhagen, said: "Until I arrived, this company had stood still for eighty years since the Bournonville period. The dancers' technique was good, but it was incomplete. The historical tradition was very valuable, but it needed bringing up to date."

"We're progressing," she said. "We're broadening the technique. There's potential among the young people, and some of that potential is already blossoming. The talent is here."

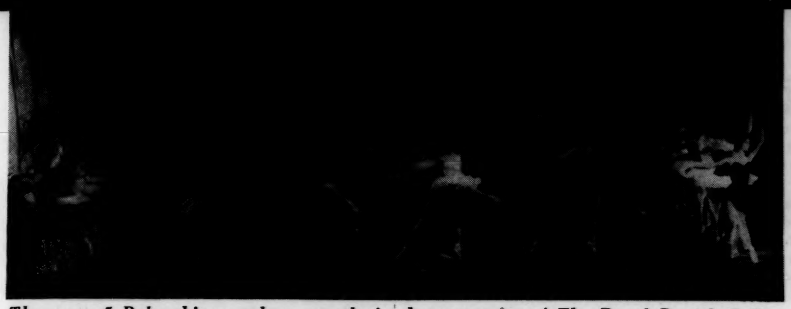
She felt, however, that more should be done with casting and repertoire planning in the company.

"It is my firm belief from experience," she said, "that you can't develop talent in a classroom—only on stage. I would like to see double casts for each ballet—one composed of the older, mature stars, and one with the young, growing dancers. The older group would feel some competition, which is good, and the young ones would have a chance to learn about the responsibility of a stage artist. Audiences would enjoy comparing the two casts.


"Apollon Musagete," as done by The Royal Danish Ballet. L. to r.: Henning Kronstam, Kirsten Simone, Kirsten Petersen, Mette Mollerup.

"Balanchine choreographed *Symphony in C* for us in 1952. This is a wonderful ballet for developing a company's technique. But at that time, only the established stars were ready for this ballet—Margrethe Schanne, Mona Vangsaae, Inge Sand and Kirsten Ralov.

"It was my intention that a second cast would eventually alternate with these



There are 5 Balanchine works currently in the repertoire of The Royal Danish Ballet, including "Symphony in C" (above).

four. And now I have four girls in their early twenties—Kirsten Petersen, Kirsten Simone, Solveig Ostergaard and Hanne Marie Ravn—who can dance this ballet beautifully, but they rarely get a chance."

Mme. Volkova also hopes for double casts for *Concerto Barocco.* Inge Sand and Kirsten Ralov dominate this ballet, however, though younger dancers are available. Kirsten Petersen scored a success on the American tour with her first Juliet. But back home, the role is continually danced by Vangsaae.

The Russian teacher praised the gifts of 19-year-old Niels Kehlet, who occasionally dances the *Don Quixote Pas de Deux*—"but not consistently enough," she said. She also hopes for better roles for Ruth Andersen and Mette Mollerup.

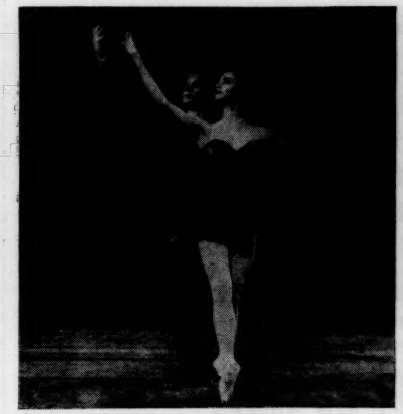
She contrasted Danish policies with the Sadler's Wells system of nurturing young artists. "In planning the repertoire for a season," she said, "Ninette de Valois decides that certain ballets should be scheduled because certain young people would benefit by dancing them."

"Margot Fonteyn was moved very carefully up the ladder in this way," she pointed out. "They're doing it now with Anya Linden and Merle Park." One could recall that Miss Linden danced her first Princess Aurora during the American tour. New York saw 20-year-old Merle Park, though still a member of the corps de ballet, in the *Bluebird Pas de Deux* and *Birthday Offering.*

"That's the value of *Sleeping Beauty,*" Mme. Volkova noted. "A girl has been progressing nicely, so she's given Bluebird as something to get her teeth into. A little later she becomes ready for Aurora. Maybe she'll be good in only one of the three acts, but after a few performances she'll improve the other two."

"Young talent is a rare thing," she said. "It must be nursed gently and intelligently, or it's lost." Mme. Volkova fears that some of the young Danes may eventually leave the company if their talent continues to go unrecognized.

And Mme. Volkova pointed out another current problem: the lack of Danish choreographers. A few Bournonville works are still performed — those, of course, are the distinctive cornerstones of the company — but this year's Festival had fewer Bournonville ballets scheduled than ever before. The five or six modern Danish creations in the repertoire by ballet-master Frank Schaufuss, Birger Bartholin, Fredbjorn Bjornsson and Mona Vangsaae are simple divertissements



Niels Kehlet and Solveig Ostergaard in the "Don Quixote Pas de Deux."

rather than major ballets.

The important works now in the Royal Theatre programs are five contributions of Balanchine, Ashton's *Romeo and Juliet,* Jerome Robbins' *Fanfare, Graduation Ball* by David Lichine, *Sleeping Beauty, Chopiniana* (*Les Sylphides*), and Danish versions of *Spectre de la Rose* and *Coppelia.* Of historical value is Galeotti's 170-year-old period piece *The Whims of Cupid.*

Mme. Volkova explained: "A Danish choreographer is bound to be timid when he realizes that his ballet would be placed on the program alongside one of the great standards by Bournonville or Balanchine. It could well be criticized and then removed from the repertoire, and the potential choreographer would be too discouraged to try again." But he should be encouraged to try. As the Royal Theatre is divided into a *Gamle Scene* and a smaller

(over)

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Nye Scene (old and new theatre), Mme Volkova is all for using the *Nye Scene* for choreographers' evenings. She envisions a workshop program similar to Ballet Theatre's experimental evenings last year at the Phoenix Theatre.

During the New York City Ballet's visit to Copenhagen in 1956, Balanchine choreographed *Serenade* and *Apollon Musagete* for the Royal Danes. Several dancers took advantage of the opportunity to question Balanchine about his methods —whether certain dance sequences were advisable, what music to use, and so on. Balanchine was so impressed with their curiosity that he directed the management to pay all his royalties from the two works into a choreographers' fund.

But so far no workshops have been announced, although Frank Schaufuss, in New York in 1956, said that one of the

Vera Volkova

first things he would do as the company's newly appointed ballet-master would be to inaugurate opportunities for new works.

Erik Bruhn, who has been Ballet Theatre's star male classic dancer in recent years, returns with a three-year contract to the Royal Danish Ballet this October. Harald Lander, the company's ballet-master from 1932 to 1951, returns, temporarily, and amid much commotion, to stage his *Etudes* next season. Perhaps new forces will be set at work by these native sons, or perhaps it is the management of the Royal Danish Ballet which must take matters into its own hands and help bring growth and balance to it in these difficult years of transition. The Royal Danish Ballet is no longer just a lovely, insular national ballet company. Its fame and its travels have made its development of international interest.

THE END

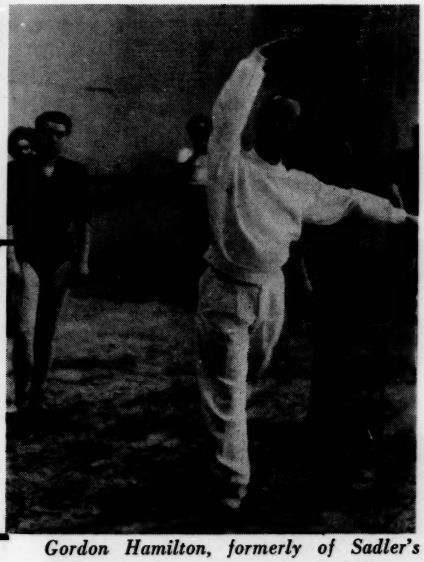
The Vienna Opera House

VIENNA OPERA BALLET SHOWS ANGLO-AMERICAN INFLUENCES

On May 15, Erika Hanka, 53, who for the past seventeen years has directed the path of the Vienna Opera Ballet, died of heart failure after an appendectomy. The following article, written before her untimely death, considers the dance situation at the Opera as it was in early May. The management of the Vienna Opera has since appointed Professor Willy Fraenzl to temporarily act in her place. *(See p. 98 for more about Mme Hanka.)* *Ed.*

Propelled by two Americans and an Australian, the Vienna State Opera Ballet is going into a new phase of development.

Results of the opera administration's long-range planning are becoming evident. Charting improvements in each department for the reopening of Vienna's gold-and-white *Staatsoper* in November, 1955, the management made some changes in the ballet company.



Gordon Hamilton, formerly of Sadler's Wells, gives class to members of the Vienna Opera Ballet.

The rigid policy of hiring only graduates of the state ballet school was relaxed momentarily in March, 1955, to engage one non-Austrian, Los Angeles-born Richard Adama, as first classical dancer.

In September, 1954, Gordon Hamilton, former Sadler's Wells and Roland Petit soloist, took over as ballet-master. Georgia Hiden, who danced in the corps of the New York City Ballet for many years, has just completed her first season as a teacher in the ballet school.

The Vienna company now presents an average of one *ballettabend* (ballet evening) a week during the ten-month opera season. An unprecedented series of eight consecutive ballet evenings was so successful last fall that a similar season has been arranged for this November. The company will be featured this month at the International Festival of Ballet in Nervi, Italy, and in July and August at Austria's Bregenz Festival.

And a dance public is growing up in Vienna. Fan clubs are forming for the stars. A ballet club is planned.

Adama was invited to Vienna because the company needed a male soloist who knew the classical repertoire. A former pupil of Nijinska and Lichine in Los Angeles and Nora Kiss in Paris, this blond Californian had toured four continents in seven years with Colonel de Basil, Marquis de Cuevas, Yvette Chauviré and Janine Charrat. Now, almost thirty and a veteran of the rugged ballet circuits, he is thoroughly enjoying the settled existence of an opera ballet soloist.

Adama recently pointed out: "Touring is wonderful for a time. That constant pressure teaches you discipline—it makes you a professional. But now that I've had that, I'm enjoying this—dancing always on the same stage — always the same dressing room." "With de Cuevas," he explained, "I once had to learn a complete role in *Designs with Strings* in an hour and a half. Here I know what I'm going to dance two months in advance. I can think about a role and develop it."

Petrouchka, Giselle, Les Sylphides, Swan Lake, Spectre de la Rose and *Nutcracker* have been added to the repertoire as vehicles for Adama and Vienna's lovely prima ballerina, Edeltraut Brexner. He also dances leading roles in many of Erika Hanka's modern works in the repertoire.

(Continued on Page 25)

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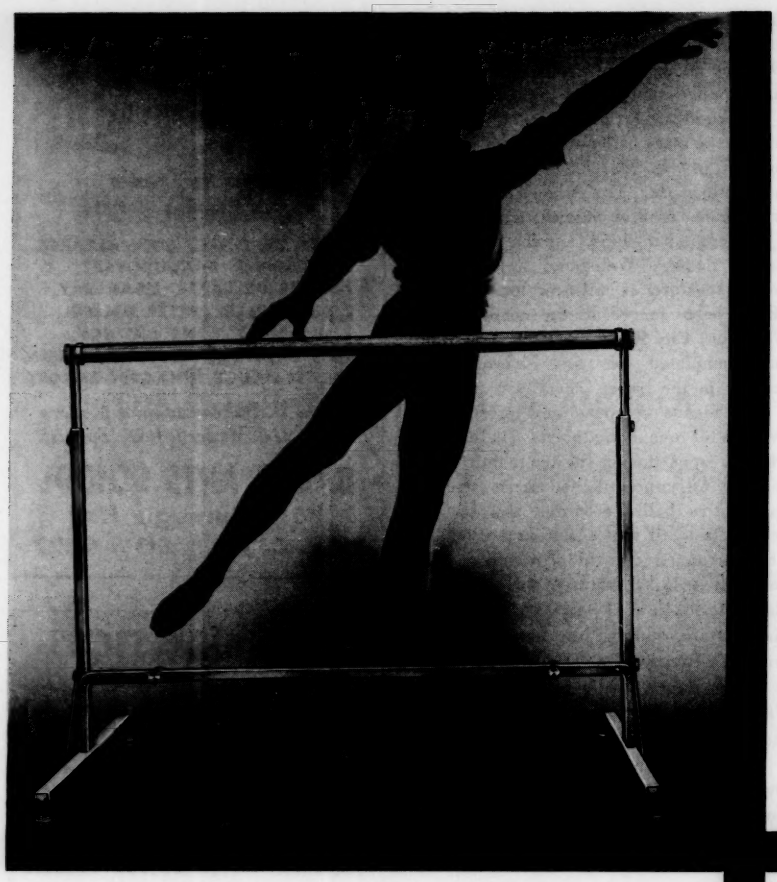

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REPORTS FROM ABROAD
VIENNA (Cont'd)

The classical tradition in this ballet company dates back less than four years —to the arrival in Vienna of 5-foot-6-inch Gordon Hamilton.

Hamilton, Robert Helpmann and Alexis Rassine were the three Sadler's Wells soloists exempted from military service during World War II because of their importance to British ballet. He also starred with Roland Petit's Ballets de Paris, with a French revue at Billy Rose's Diamond Horseshoe in New York and in Broadway's short-lived *My Darlin' Aida.*

He taught at Ballet Arts in New York, then in Hollywood, before going to the Austrian capital as ballet-master. Reviewing his company's growing success, the 39-year-old Australian said: "When I arrived they had no system. There had been a succession of ballet masters who could do nothing but count. The classics were unknown. Dancers had seen *Swan Lake* once or twice by touring companies — *Giselle* never. Many of them didn't know the basic five positions. And they knew the names of ballet steps half in French, half in German."

The company and the ballet school had been under the direction of Erika Hanka for the last seventeen years. Mme Hanka studied principally at the Kurt Jooss school and gained her performing experience in his company. Her ballets are an interesting mixture of modern dance and ballet. *Homeric Symphony* reveals a fine sense of staging. Her *Medusa* is reminiscent of *The Cage.*

Californian Richard Adama, Vienna Opera Ballet's leading male dancer, with Christl Zimmerl in Erika Hanka's "Medusa."

Under Hamilton's guidance the school, originally divided into two classes, is now broken down into four age groups. Gordon teaches the oldest students (12 to 16 years), and the next class (10 to 12) is taught by Georgia Hiden.

Gordon referred to Miss Hiden as "a gift." He said, "Georgia has a sound classical background, and she's a wonderful children's teacher."

The late Erika Hanka as photographed recently backstage (see p. 98 for a tribute from a member of the Vienna Op. Ballet).

"Now our kids carry notebooks to class," Hamilton remarked, "and they learn steps by their French titles. We have prepared a syllabus for each teacher to cover in a school year, just as they do at Covent Garden."

"Students must pass annual examinations to be admitted to the next class—and I want the school to become more and more selective," he said. The ballet-master hopes to see courses in the related arts, plus regular school subjects, added to the curriculum.

Gordon noted with pride that two little girls he spotted in the school four years ago have blossomed into fine dancers. Dietlinde Klemisch and Erika Zlocha, both 19 now, justified his pride with their performance of the Balanchine *Pas de Trois* (Minkus), reproduced by Miss Hiden for the company.

Staatsoper audiences have now been introduced to Gordon's staging of *Swan Lake* Act II, *Les Sylphides,* the *Don Quixote Pas de Deux,* the last act of *Nutcracker* and *Spectre de la Rose.* As the ballet performances have been sold out again and again, the increasingly-benevolent opera administration has granted them more and more of these evenings.

Gordon said, "This is *the* theatre today in which the great classic ballets can be produced in a wonderful, magic way."

The sets, costumes and lighting facilities available here are things that most ballet companies just dream about. And the orchestra at each performance is none other than the Vienna Philharmonic.

The system of state support in Vienna has its advantages: plenty of rehearsals for each ballet, costumes kept in perfect shape, luxurious dressing rooms, wardrobe mistresses and hairdressers always

(Continued on Page 76)

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FROM OUR READERS

Petit a Traitor?

Having just returned from Italy, I read "Shop Talk with Roland Petit and Zizi" in the May issue of DANCE Magazine. For anyone with an honest interest in French ballet there were things in it that amounted to treason. Your story was good enough, but Roland Petit, at the age of 34, seems quite bitter and unfair. Perhaps the perfume and chatter of the Théâtre Marigny, Hollywood and Broadway have made him forget the sweat and energy he expended in the studios of his native France. . .

Mr. Vaughan asked M. Petit: "What about the young French choreographers we are hearing so much about? Petit answered: "They do not introduce anything. They imitate everybody—me, Massine, Balanchine, Robbins—and in the middle they just walk."

Mr. Petit omitted a great deal, including the following information about the French dance scene:

1) Dick Sanders, 24, Dutch-born, resident of France, in Petit's co. for the U.S. tour, learned most of his dancing in Paris, not long ago won a French prize for his many ballets and TV pieces. He has been choreographer-dancer with the Jean Babilée co. that toured Israel and with the Maurice Bejart Ensemble. Next season he will join Mary Martin in a U.S. tour.

2) Maurice Bejart, French, in his late twenties, has had his own co. for more than four years, one of the avantgarde of ballet, hailed everywhere he goes.

If Sanders and Bejart are not creative, then who should be considered such?"...

I write not as a manager or impresario *(Mr. Hoffman is the personal manager of Dick Sanders and the representative of Maurice Bejart. Ed.)*, but as a balletomane.

Jay K. Hoffman,
Paris, France

Rolf Schafer

YVONNE GEORGI AT MONTE CARLO: The 1958 Easter ballet season at Monte Carlo included 5 perfs. by the Hanover Opera Ballet, choreog. by co.'s ballet-mistress Yvonne Georgi, who several times toured the U.S. as partner of Harald Kreutzberg in the '30s. Above, Paris teacher Mme Nikitina (r.) congratulates Mme Georgi and soloists Georg Volk and Horst Krause on opening night success.

Dissenting View on Graham

Doris Hering's June review of Martha Graham's season at the Adelphi concluded with the suggestion that Miss Graham had now, in her art, arrived at a "Marriage of Heaven and Hell." In his work of that name, William Blake said "Without Contraries is no progression." My own reactions to the Graham season were diametrically contrary to those expressed by Miss Hering. What follows, therefore, is a personal, no doubt a minority, opinion, offered in the belief that dance criticism, and dance itself, can only profit from a little healthy controversy.

In nearly every case I found Miss Graham's works this season either tedious or distasteful. The tediousness is not difficult to pin down: in her pieces, the dance itself is, on the whole, less important than other elements in the composition — the story, the symbolism that the story can be made, or forced, to carry, and especially, perhaps, her own performance — so that one often becomes impatient with the dancing, which is not organic to the action, and gets in the way of these other elements.

The dancing, moreover, is apt to be rhythmically monotonous and inflexible, as in *Deaths and Entrances*, to me a monumentally boring work, with its incomprehensible symbolism of chessmen and vases, its jejune score, and its fatal tendency to bathos: this kind of opaque "significance" is perhaps what people want who ask for the dancer to "communicate" — you may be sure that the meaning of all this symbolism, whatever it is, is verbal, psychological, literary, something that dance is not equipped to convey, but as long as you are baffled, you know it must be deep. (I take it as axiomatic that any dance that presupposes on the part of the spectator some *intellectual* knowledge — literary, historic, philosophic, psychological, or whatever — is a *bad* dance: it does not fulfill the requirement that any work of art should exist by itself, for itself, on its own terms, without crutches.)

Finally, the purely choreographic element of Miss Graham's work is conducive to tedium because it is for the most part confined to the repetition of an arbitrary and extremely limited "vocabulary." According to Mr. John Martin, this is because this vocabulary constitutes by now another "classicism" — such as, presumably, the academic canon on which most ballet choreography is based. This, surely, begs the question: classicism is more than just a vocabulary, more even than an approach to form — it is an attitude. Put simply, classic art is concerned to present the individual in relation to other individuals, and to the universe, while romantic art is concerned exclusively with the individual in relation to himself. A basic anomaly in Miss Graham's work is that so often she uses classic themes in an essentially romantic manner.

The limitations of Miss Graham's style are even more apparent in her new full-length *Clytemnestra* than in her one-act pieces — and so, it follows, are the limitations of the attitude that this style bodies forth. *Clytemnestra* is like the other dances in her Greek myth cycle, only more so. The protagonist, as always, is the leading *female* character, and the entire action is seen from her point of view — occurs, in fact, in flashback, presumably in her memory, following what is by now a familiar formula in Miss Graham's dramatic structure. Spread over four acts, the material inevitably becomes diffused and repetitious, and lacks the theatrical impact that comes from the more tightly-knit construction of *Night Journey* or *Cave of the Heart;* the result, to this observer, was that the atmosphere became irresistibly reminiscent of that which (one imagines) prevails in an analyst's consulting-room...

It has been neatly said, "If you are sick, you go to the doctor: when you are well, you can dance." Yet this psychoanalytic approach to her heroines has now been extended even to Saint Joan, making the new version of *Seraphic Dialogue* not at all the uplifting spiritual experience most critics found it to be. To invest the cross-*cum*-sword with what was evidently a phallic significance (in the duet between Joan and Saint Michael) is surely impertinent at best, and possibly blasphemous. So far from evoking the feeling of a medieval mystery-play or stained-glass window, *Seraphic Dialogue* was to me a piece of pre-Raphaelite sentimentality, with an admixture of pseudo-Freudian symbolism. . .

Much has been said, by Miss Hering and others, of the "serenity" and affirmation of the final moments of *Clytemnestra*

and others of her dances. This seems to me entirely an after-thought and does nothing to counteract the negative and pessimistic atmosphere of what has gone before. Like any great artist, Martha Graham creates a world: one may not choose to enter a world so uncomfortably joyless, guilt-ridden, sex-obsessed, and — in the last analysis—life-hating as hers. . .

In the last few weeks, pressure has been brought to bear to prevent the showing overseas of Herbert Ross' *The Maids*, on grounds of its decadence; Robbins' *West Side Story* will not be seen in Brussels because it deals with a seamy side of contemporary American life. . . There are those who are presently engaged in pressing for a Soviet tour for the Graham company. Igor Moiseyev was quoted somewhere as saying that there was no modern dance in Russia because there was no place in Soviet philosophies for the attitudes that modern dance embodies. Should we not fear that Miss Graham's works will confirm the Russians in all their worst convictions of the sickness and decadence of the American mind?

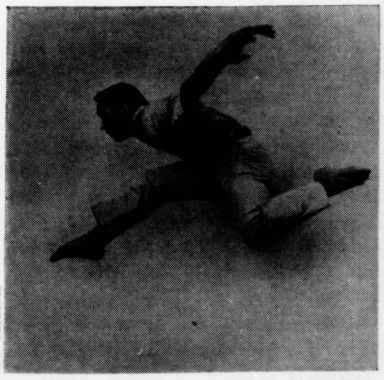
David Vaughan
New York City

On the Other Hand

I am pleased at the ever increasing excellence of your journal and its growth . . . to an exciting, literate magazine.

To those of us outside New York, your dance recital reviews are very important life lines to dance activity that is not covered in our own papers. In the last issue, I particularly enjoyed Miss Hering's review of *Clytemnestra*.

Malvena Taiz,
Philadelphia, Pa.



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REVIEWS

This month: Ballet-Theatre Francais in "The Broken Date"; May O'Donnell & Dance Co.; Mary Anthony & Co., Ruth Currier & Co., The American Mime Theatre; Paul Draper; Irene Gabriel (rev. by Walter Sorell); Merle Marsicano & Co.; Dick Fitz-Gerald, Eleanore Kramer, Diane & Vol Quitzow, Deborah Zall & Cos.; Jean-Leon Destine & Co.; Fred Berk Repertory Dance Co.; Henry Street Playhouse Dance Co.; Pearl Lang & Co., Sophie Maslow & Co. (rev. by Walter Sorell).

BY DORIS HERING

"The Broken Date"
Adelphi Theatre
May 20-June 1, 1958

A celebrated painter once dropped a string upon the floor. He then picked it up, being careful not to disturb the position into which it had fallen, and pasted it upon a board. The result was later enshrined in the Museum of Modern Art.

This is approximately the level of literary inspiration behind *The Broken Date*, a short-lived ballet importation from France. Much publicized novelist Françoise Sagan dropped a literary stringlet, and it was stretched into a full-length ballet, or more precisely a full-length preoccupation with seduction.

Seduction Number One had to do with a pair of black silk legs, a tumble of peroxide hair, and a wide-eyed stare. (Her name was Noelle Adam). The event took place in a bathroom. And in a mood reminiscent of *The Cage*, the Vamp was soon done with her conquest and ready for new prey.

Seduction Number Two centered about an exquisite female (Toni Lander) who elevated the literal procedure to a dance-dimension. Miss Lander is a sensitive artist with a fine-lined decisiveness of gesture and rare serenity in the carriage of her upper body.

And what was *The Broken Date* all about? It had to do with the fantasies, reveries, and peccadillos of a potentially suicidal young Frenchman (played with one-key intensity by Adolfo Andrade). Awaiting his love, an American woman who had promised to come to him instead of returning to her family in the United

States, he tensely arranged flowers (which inevitably came to life), lit a fire (yes, red-clad ladies ran out of the fireplace to dance), and watched the clock tick past the appointed meeting time (even the clock came alive in an acrobatic pas de deux skillfully performed by Skip Martensen and Edith Allard).

The Young Man's friends arrived, strutting, pecking like chickens, mincing in a mambo. And they cut loose in a jazz free-for-all. Even the complaining Concierge (Don Lurio) was enticed into an antic solo. In the midst of the revelry the Young Man and the Vamp repaired to the bathroom.

With his guests finally dismissed, he hurled himself into a series of sentimental flashbacks and a bout with poison. In a final Liebestod, the Young Woman arrived and circled joyously about the stage or dipped into tender arabesques, unmindful that the Young Man was in his death throes.

The collaborators for this "mélange" were numerous. Staging was by Roger Vadim. John Taras choreographed the balletic first and last acts, and Don Lurio created the second act jazz. Painter Bernard Buffet, unmindful of the three-dimensional demands of the stage, repeated his leit-motif of scratchy lines, sad figures, and framed fish. And composer Michel Magne, who conducted on opening night, offered a jazz score that was more complex than meaningful.

The company was appealing and proficient. It made us realize once again how many really fine dancers there are with nothing to dance. But perhaps it was all worth it for the beam of pure light that was Toni Lander.

May O'Donnell and Dance Company
Hunter Playhouse
April 19, 1958

A burst of leaping, bounding male energy. And the concert of May O'Donnell and her Dance Company was under way. Time and again this energy repeated itself in pure dance passages that propelled the boys back and forth across the stage in powerful massed units or in conquering solos.

In deliberate contrast (especially in the opening *Dance Sonata No. 2* and in the concluding *Dance Concerto*) the girls were used more conservatively, in terre-à-terre passages and sustained positions on the floor. But what we missed in both works was an easy inter-flow between the two energy-qualities so that each could gain nuance from the other. And we missed a genuine integration of feeling and movement so that virtuosity did not become an end in itself.

Miss O'Donnell premiered a new work. Called *The Second Seven* (Anton Webern-Leon Kirschner), it dealt with the tragedy of non-communication between the individual and the group. The isolation of childhood was symbolized rather conventionally with a sensitive young dancer (Cora Cahan) playing with a ball and weaving innocently among figures upended, on their knees, and self-involved.

The individual-in-adulthood was expressed by Miss O'Donnell in a tormented solo, swinging her arms stiffly or covering her eyes. Her efforts at conformity were offset by other figures momentarily intruding. But the result—a superimposing of external symbolism over internal expression—was strangely old-fashioned.

The program also included *Dance Concerto* and *Suspension*. In the former (an intellectualization of the creative process) Miss O'Donnell looked especially lovely as she performed her dances of monumental triumph. The always-interesting *Suspension* somewhat lacked the tenuousness—the mobile-in-a-breeze quality—that has formerly given it a special magic.

But although one was not especially moved, one could not fail to be deeply impressed with the vigor, forthrightness, and polish of Miss O'Donnell's exceptionally trained company. They are all worth mentioning — Cora Cahan, Patricia Grey, Mabel Robinson, Annette Rotgard, Dudley Williams, Robert Powell, Raymond Segarra, Louis Occhicone, William Louther, Marion Andersen, Margaret McCallion, Nancy Lang, and Helen Kasinoff.

The Mary Anthony Dance Theatre
Ruth Currier and Company
The American Mime Theatre
92nd Street "Y"
April 20, 1958

"I'm bleeding from the mouth! Did you think I was kissing your foot? You can't come into my house! I'm dying, you know. I'm oozing away. I really am a good rider. I'm bleeding from the mouth!"

This bouquet of sterling verbiage punctuated the newest offering of The American Mime Theatre. And it was accompanied with appropriate shouts (as a man stepped on his own entrails), screams (as a man was propelled from a mound concealing a woman), and clatter (as folding chairs kept falling). The whole added up to a series of sketches called *Dreams* solemnly performed by six people who mis-used the stage for the kind of personal catharsis that belongs in a small closed room with a couch.

(Continued on Page 73)

TAP SERIES

SO YOU WANT TO GIVE A RECITAL? Part II

BY PAUL DRAPER

(Continued from June)

You were sure you had remembered everything, but no amount of searching unearths the make-up box. Nothing to do but go home and get it.

As you leave the stage, the crew asks about your lights. You have outlined them, but they have to be set and tried and focused, which can't be done without you. You're back soon, though, and the light rehearsal begins.

The crew of two at the YMHA is very skillful, and everything moves along. But no matter how skillful people are, there is always a considerable difference between what you imagined and what they produce as the realization of your wishes. How dark is dark blue? And how light is light straw? You would like more front lighting, but there isn't any. This means you spot for turns on an exit light — and there are five of them to look at. Also, since there aren't any footlights, the absence of front lighting means that the whole downstage area is very dim, and you wonder how clearly you will see the front edge of the stage during a flying circular step. The stage manager suggests that a strip of white adhesive tape could be laid along the edge of the stage as a guide line. You agree. Ordinarily you prefer not having footlights, since it means the audience can see your feet better, or rather that you can show them off better. But seldom do you find a stage without both foots and front lights.

As you are musing on this point, your accompanist arrives and you discover it's a little after four, and you should be ready to go through some dances. But you're not half finished with the lighting. So you press him into service as a stand-in for you while you sit out in the orchestra to see how the lights look. Your accompanist is a handsome man, and he looks fine. You wonder if you could show him all your dances and have him do the show for you. Alas! you never learned to play the piano.

The last filing for equal tone of the taps on your shoes has left them a little rough, so you start smoothing them out by doing about a thousand slaps while you call out suggestions for lights and mark a program for curtain cues. You are ready to go through your first dance when a totally strange man appears out of the wings and says he's come to see someone about the sheaves — yes, the "sheaves." Bewildered, you call the stage manager and he engages the man in what turns out to be a mutually satisfactory discussion. You never find out what "sheaves" are.

Now the jazz dance begins with the drum as the curtain rises, and though you can always give the right tempo when you are rehearsing, you can hardly expect to count off a solid beat with a listening audience. It takes more tries than you would think for all three of us — pianist, drummer and dancer — to arrive out of very thin air at a tempo that satisfies us all. We do arrive at one, and all of us pray we can recapture it exactly at about 9:45 that night.

This dance finished, you return to the classical opening numbers, and are just discovering you haven't as much room as you had in rehearsal hall and will have to change the opening step when the box-office manager apologetically interrupts.

"Mrs. M. is on the phone and says you promised her four seats. We don't seem to have them. What shall I tell her?"

Indeed you had promised her four seats, and had just plain forgotten them. By this time all your free house seats are gone. Nothing to do but buy them.

You've worked out the lights for the Sonata, the dance without music, but you haven't danced it for several days because of emphasis on the new numbers. Here goes. Accompanists can have a cup of coffee, or dinner even.

Just as you start the first movement the piano tuner arrives. You remember he is supposed to come, but you hadn't realized it was so late. There isn't any other time he can do it, so you dance a sixteen-minute unaccompanied dance to the strange but necessary chromatic sequences and octaves that only a piano tuner can produce. He never looks up, even at your best steps.

How about your own food? It's too late to have a meal, but you should eat something. There's a restaurant across the street from the YMHA. You order a steak, bread and butter, and a glass of milk. You eat four mouthfuls of the steak. That's enough. Not for the waiter it isn't: "Something wrong with the steak?" "No, it's fine. I have to dance later, so I can't eat much." "Whaddya mean you have to dance?" "I just mean I have to give a show, a dancing show, that's all." "It's a compulsion or something?" I finally explain to his satisfaction and leave with the disturbing thought that it probably is a compulsion.

Back to the theatre. Half an hour's rest. Well, twenty minutes anyhow. You begin to put make-up on at about 7:15. Curtain is 8:40. Make sure you have enough time to warm up well. Sometimes you skimp because the excited feeling before a show makes you feel as if you were warmed up. You know better. On stage to limber at eight o'clock. The curtain is down. Piano must be exactly placed. You must have room for the drummer, for your own exits and entrances.

Final light check and stage check. Looks good. Sounds good. You hear a strange voice from the audience side of the curtain. People! Somebody will be there because you're going to dance. That hidden fear of an empty house vanishes. It's immediately replaced by the fear of a full house. The more the sharper to witness your mistakes and slips.

Just a few more *grand battements*. You're slightly moist and well warmed. Back to the dressing room. Opening costume to put on. It feels strange, but it fits. Some of your students have found their way backstage and stand looking at you with glowing silence. Can they do something for you? Everything moves, and so do they.

"Show time, Mr. Draper."

You walk on stage. The volume of sound on the other side of the curtain is considerable. It's 8:40. The stage manager says to give them five minutes. Pianist is seated and smiling. A blessing.

Another thirty seconds to collect yourself. Stand up. Legs be strong, feet be light. House lights start to dim out. Voices are stilled. Curtain!

You walk on stage. There is a reception, and you acknowledge it. It seems to be very generous. You hope your dances are as well received as you are. Friendly, friendly, warm and nice. It stops. There is a huge silence. You look around. No, there's nobody else on stage but you. Can't find anybody anywhere. You'd better do something. You'd better dance your heart out. Now. *THE END*

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294

dance MAGAZINE

VOLUME XXXII NO. 7 JULY, 1958

The World's Largest Dance Publication

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

New York Offices: 231 West 58th St., N. Y. 19
PLaza 7-3667

IN THIS ISSUE

8 Records for Dance *Rosalyn Krokover*
10 Looking at Television *Ann Barzel*
12 Dance in the Movies *Arthur Knight*
14 Letter from a Member of NYC Ballet in Australia
15 Report from Australian Correspondent
19 At the Theatre: Season in Review *Leo Lerman*
20 Reports from Abroad: Copenhagen, Vienna *Eugene Palatsky*
26 From Our Readers
28 Reviews *Doris Hering*
30 Tap Series: So You Want to Give a Recital? Part II *Paul Draper*
32 Dance Training for an Oscar Winner
36 Developing the Triple-Threat *Laura Clandon*
40 In The News
42 Northeast: New Area for Regional Ballet *Doris Hering*
43 Introducing Frank Hale *Donald Duncan*
46 Brief Biography: Toni Lander *Saul Goodman-Zachary Freyman*
48 The New Dance Group *David Boroff*
52 Some Strange "Giselles" *Diana P. Daniels*
56 More about the O'Crotty Boys
59 YD Stories of the Ballet: La Sylphide *Regina Woody-Arline Thomson*
65-72 BALLROOM U.S.A. Chat with the Champions, Ballroom Club at United Nations, *Donald Duncan;* Formation Dances, *Helen Wicks Reid*
74 Young Dancer Section: In the Schools
80 Do's and Don'ts of Ballet Allegro: Pas de Chat *Thalia Mara-Jack Mitchell*
84 Talk of the Trade *Toni Holmstock*
87 Beauty and the Dancer: For Men Only *Antonia Dobroslavic*
88 Dance Therapy for Polio, Part II *Milton Feher*
93 Shopping Guide

Producer Buddy Adler (r), Joanne Woodward, and husband, actor Paul Newman.

DANCE TRAINING FOR AN OSCAR WINNER

Joanne Woodward's dance experience at the Neighborhood Playhouse School is featured on TV's "Wide Wide World"

When the Oscar awards were announced earlier this year, there was considerable stir because the film industry's highest award to a female actress went to an attractive blonde in her middle twenties of whom very few people had heard—before that is, she did the remarkable job of playing a triple-split personality in *Three Faces of Eve.*

On Sunday afternoon, April 27, NBC-TV's "Wide Wide World" pursued the subject. The Neilsen ratings show that about seventeen million pairs of eyes and ears absorbed the happy story of a talented girl who had made her way to dreamed-of movie fame.

At least a third of the TV hour-and-a-half-long program told of the training at the Neighborhood Playhouse School, where Miss Woodward was a student from 1950 to 1952. Cameras brought us into the acting, speech and dance classes which are the curriculum at the School.

Mrs. Rita Morgenthal, who now directs the School and who founded it in 1928 with Irene and Alice Lewisohn, speaks: "We feel that an actor should have the movement qualities of a dancer and a dancer the dramatic projection of an actor. Many of our successful actor graduates — of whom we are very proud—have felt their dance training to be an invaluable part of their background: Gregory Peck, Tony Randall, Eli Wallach, Lee Grant, Joanne, of course, and many others —and the dancers, some of whom started out to be actors, who have graduated from NPS, like Kenneth LeRoy in *West Side* Story, Iris Mabry, David Wood," etcetera.

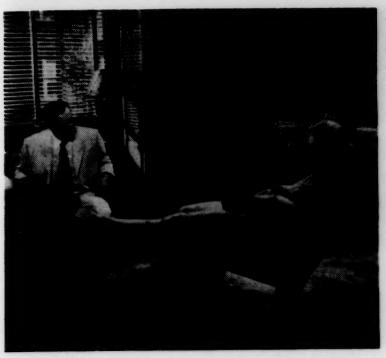
The curriculum at the NPS has changed from time to time, but never the emphasis. Currently students take daily class in Graham technique with Miss Graham, Jane Dudley, or, occasionally, Helen McGeHee. For six weeks during the first year, they also take two ballet classes weekly with Pearl Lang.

And each pupil gets four lessons a week in composition. Louis Horst used to teach all of these, but now at 74, still keen and peppery, he is assisted by Doris Rudko. Says Mr. Horst: "Technique frees the body for general action — composition, using dramatic problems, frees it for specific action. Composition helps students to direct, to understand form and dynamics."

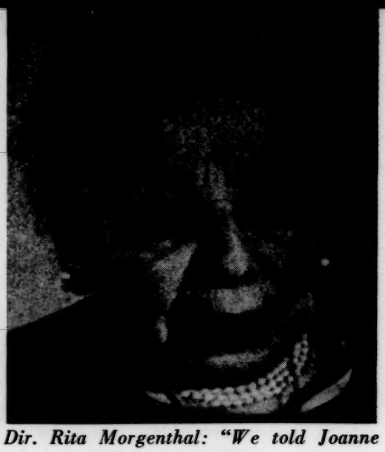
We questioned Louis Horst on his reactions to Joanne Woodward's winning an Oscar. "I was surprised," he said, "when she got the prize, and very pleased. I remember her as a cute Southern babe with a hush puppy drawl. . . She absorbed everything that was presented to her."

On the subject of what kind of student is good material, Sanford Meisner, head of the Acting Dept., says: "What do we look for in those we accept at the School? —talent. . . Talent cannot be taught. All we can do here at the Neighborhood Playhouse is help fulfill it. . ." *(over)*

Opposite:
Joanne Woodward in scenes from 20th Century-Fox film "Three Faces of Eve."



Sanford Meisner: "We think of the actor as a dramatic instrument made up of a face, arms, legs . . . a body in motion. Before he steps on the stage he must be able to respond to the needs of any role. His speech, his movement, must respond automatically to his will."



Dir. Rita Morgenthal: "We told Joanne what we tell every applicant — We can offer you a stern apprenticeship under teachers each of whom is an artist in his own field . . . Come here only if you are willing to work hard enough to meet the standards set by them."

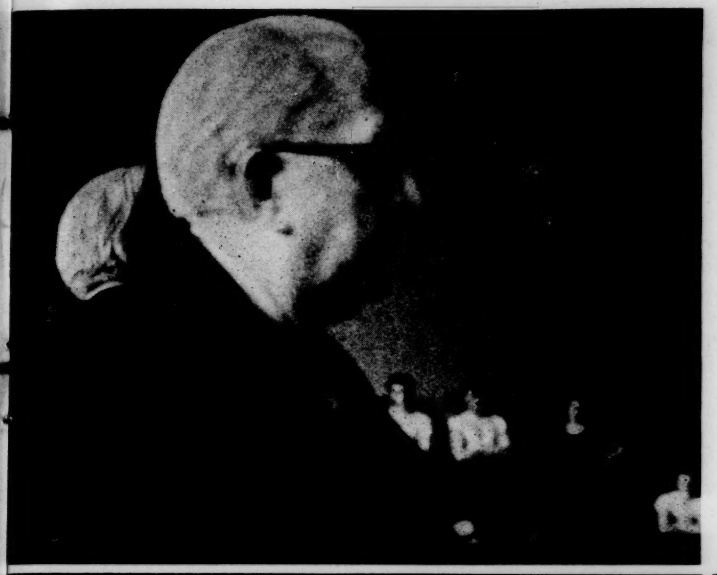
DANCE TRAINING FOR OSCAR WINNER *(Cont'd.)*

The pictures on these pages of the April 27 NBC-TV "Wide Wide World" presentation, "A Star's Story," were photographed from the screen by HERBERT FLATOW.

Joanne Woodward: "For two years I was slapped down, torn apart, and taught to act by Sandy Meisner. One of my ambitions has always been to 'show' Sandy Meisner. I have never been able to figure out why he took me in the first place . . . they turn down a lot of people. . .

"When Nunnally Johnson, who produced, directed and wrote 'Three Faces of Eve' asked me to play the starring role, I was afraid I couldn't make the part believable . . . three completely different women all in one woman. . . But I remembered what I had learned about externalizing the emotions in physical form. . . I started on the characterizations by exploring how each moved and used her body—Eve White, the miserable, withdrawn woman—Eve Black, the loose, wicked woman—and Jane, the upright, straightforward girl. . . It was frightening, but it was a great opportunity for any actress."

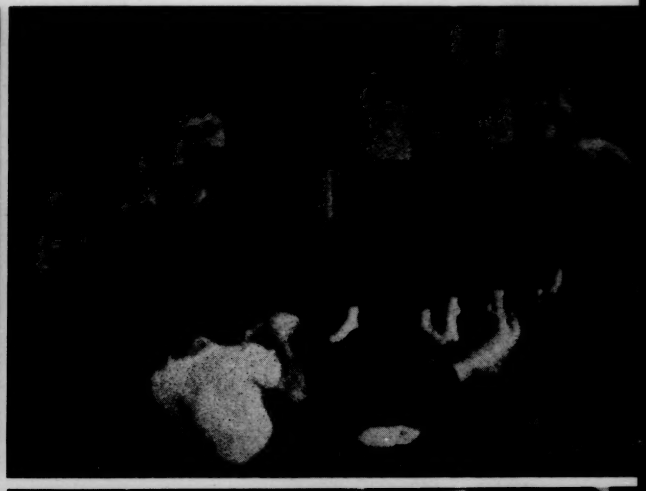
The Martha Graham class, conducted for the TV program by Helen McGehee, is one in which the student learns how to move, how to use the body as a dynamic instrument. Although technique taught is the same as Graham work for dancers, teaching methods include the use of stimulating dramatic imagery. Like Mr. Horst, Miss Graham has taught regularly at the Playhouse for 30 years.



Louis Horst has been teaching dance composition at the Playhouse since 1928. From him Joanne Woodward and many others have learned that "the body, properly used, reveals feeling — not pantomimically, but by making the body speak."

The male dancers who appeared in the dance sequences of the "Wide Wide World" program are mostly GI's. Says Mr. Horst: "Last summer most of them had no acquaintanceship with dance, thought it sissy, never imagined dancing themselves. In the beginning they fought it. They have since learned skills, freed their bodies to move, greatly improved their capacities as actors."

In the movement sequences seen below, the theme was excitement. It was done to the rhythmic pattern of a gigue ("Hot and hasty," said Shakespeare, "like a Scotch gigue").



Developing the Triple-Threat

Young theatre professionals today are, all-in-one, singers, actors, dancers

BY LAURA CLANDON

A couple of decades ago dreamers like Oscar Hammerstein and Richard Rodgers and plenty of others were imagining a lyric theatre in a future when singers, actors and dancers would be interchangeable. Most of them had no idea that by 1958 their dreams would be to no small degree realized.

Much has already been said about dancers who sing and act, on film and on Broadway, but the iceberg technique applies. Much more is beneath the surface than shows as yet.

An important school for actors like the Neighborhood Playhouse gets special attention for its extensive dance training program only when something news-provoking like an Oscar winner brings its name to the fore. The American Theater Wing has brought dance training to approximately 4,000 actors and singers, most of them GI's, during the past twelve years. And untold numbers of theatrical performers have in recent years gone to schools and studios where their talents would be broadened, their performance skills developed.

Among the many successful dance studios in historic Carnegie Hall is that run by theatre and TV soloist-choreographer Nelle Fisher. Miss Fisher, herself an actress and dancer of amazing versatility, has long been an advocate of the all-around performer, and her studio has developed into a workshop for actors and singers as well as dancers. Here an actor or singer can study how to discipline his body, how to move, how to learn a dance quickly.

Through her own experience and through trial and error with students, Miss Fisher has worked out an interesting technique in her dance classes for actors and singers. Since it is not necessary for them to have perfect arabesques or to be able to do four pirouettes, she has extracted the essential elements of ballet and modern training and redesigned them into new and simpler exercises. These are based on the five classic ballet feet and arm positions, as Miss Fisher feels it's very important for non-dancers to understand how to center their bodies and move with coordination. While actors and singers have to learn to move freely, most dancers, because of their disciplined bodies, tend to pose or move too much or with too small steps, and they must be encouraged to move and gesture convincingly, naturally.

Miss Fisher works with ingenious exercises and improvisations in tension, rhythm, characterization and actual popular theatrical movement styles. A pupil may find himself going from a pas de bourrée to a vaudeville "grapevine" step to a comedy tango with equal ease.

To explore further this fascinating aspect of theater training, we interviewed a singer, a dancer and an actress, all of whom work with Nelle Fisher. We were curious to know how these new opportunities and challenges have affected them in their training, their career and their hopes for the future.

One thing we found true of all of them: for the serious theatrical aspirant, the training is long, hard and expensive, the way rough and the competition stiff.

The Singer

Dan Resin is well aware of the difficulties he faces and is realistically working hard to overcome them.

He was born in South Bend, Indiana, and says (like so many performers) he cannot remember when he wasn't interested in the theater. When he was in his teens, his voice settled into a pleasant high baritone and seemed to have possibilities as an instrument. He hovered between the idea of being an actor or singer, but by the time he went to college, Indiana University, he had decided to concentrate on singing and majored in music and speech. Here he received a thorough musical training, including training for opera, in which he was interested at that time. While at college, he played in many of the student productions of straight plays, musicals and operas, including the world premiere of the opera *Parfait for Irene* and the first stage presentation of *Amahl and the Night Visitors*. Occasionally he sang on television shows in Cincinnati and Cleveland. Summers he played in stock.

He was graduated from college in 1954 and was invited to join the U.S. Army, where he spent most of his time singing in camp shows. On his release, he headed straight for the great mecca, New York. He enrolled in the Columbia University Opera Workshop and also in their television acting course which is given at NBC by various NBC directors. This led to his first job when one of the teacher-directors, John Block, picked him for the 1956 summer season at the Brandywine Music Box in Pennsylvania. To his dismay, Dan found out that the summer stock personnel were also expected to double in the dancing chorus when necessary. Faced with the necessity of taking a dance step, Dan was appalled at his inadequacy. Fortunately for him, Nelle Fisher was the choreographer. She knew how to work with him and got him through the season, but he had learned his lesson.

In the course of this highly educational summer he found that musical comedy was his forte (he gave up any operatic ambitions) because it seemed to hold the most opportunities for a singer of his particular talent and temperament. But he realized it was extremely important for him to learn to do some dancing as well as to improve his acting.

In the fall of 1956, he enrolled in Nelle Fisher's class as well as the American Theater Wing. There he studied acting, singing, movement and also worked with the musical comedy singing coach, Robert M. Lewis, who is still his mentor. All this paid off when he was hired as a resident singer and actor at the North Shore Music Theater in Massachusetts in the summer of 1957. In roles in *Finian's Rainbow* and the *The King and I*, among others, strong demands were made on his newly acquired dancing proficiency and made him most grateful for his training.

In the fall of 1957 he won the Rodgers and Hammerstein Scholarship at the American Theater Wing, granted to the most promising singer-actor there. He seized this chance to keep developing himself as a performer and studied with Daniel Nagrin, Ezra Stone and Milton Rosenstock.

Between classes he found time to do several night club and variety shows as well as benefit hospital shows for the Wing. Twelve weeks at the Roxy and a cruise on a Cunard Liner as a singer

finished out the season for him.

At the present time he is doing industrial shows, which are variety or book or theme shows put on by large corporations for sales conventions and the like, a new source of revenue for the "new" performer.

Dan says if it weren't for the dance training he has had he would never have gotten any of these jobs. It has given him more confidence in himself and much more self-assurance at auditions. Given two equally good singers, the director always chooses the one who can pick up a dance routine quickly. Also, these classes have aided him in his acting by helping him to work out in gesture and movement the ideas and emotions of a scene. In novelty numbers for night clubs and revues, this help has been invaluable.

Dan plans to continue his studying even when he's working, and hopes to go on to greater heights in the tradition of Alfred Drake and John Raitt.

The Dancer

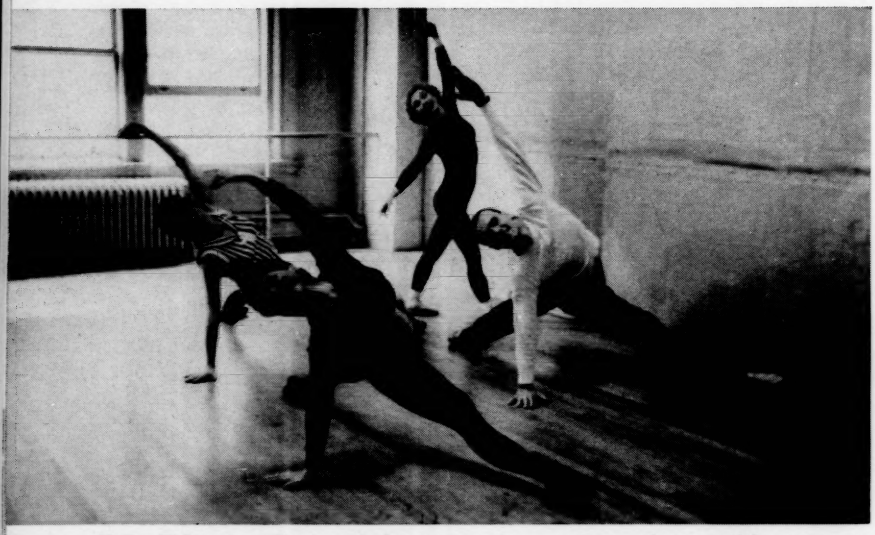
Renée Lee is also facing up to the necessity of becoming a multiple performer. Of course, her problems are somewhat different from those of a singer or actor.

Born in Brooklyn, Renée was brought

(over)

Above:
Nelle Fisher instructs dancer Renée Lee in the projection of a musical comedy number, while actress Jane Romano and singer Dan Resin wait their turn. Actually these three students, all professionals, are in different stages of development and attend different classes. But all work on technique, projection, freedom of movement, use props to help them "loosen up."

PHOTOS BY HERB FLATOW



Nelle Fisher (standing) and the actress, dancer, singer of our article, warm up.

up in St. Paul, Minnesota. As a youngster she was interested in all the arts, but when she saw the movie *The Unfinished Dance*, she knew that dancing was what she wanted to devote her life to, and she's never changed her mind.

She began training in ballet and character dancing at the Lorrand Andahazy school in St. Paul. She went on to Chicago for further study with Edna McRae, among others. In 1952 she took the plunge and came to New York armed with the typing and shorthand she had learned in high school to tide her over the bad periods.

Soon after her arrival, when she didn't succeed in getting into a ballet company, she realized she would have to enlarge her vocabulary of the dance if she were going to try for the Broadway theater. The mere range of dancing was enormous —ballet, jazz, Afro-Cuban, tap—in fact, almost anything. Renée worked hard and faithfully at many of the prominent studios in New York.

In the summer of 1953 she got her first job dancing in summer stock at Lake George. In the summer of 1954 she worked at the Lambertville Music Circus where she profited greatly from experience with choreographers Duncan Noble and Jack Cole. She got her first "part" as one of the three princesses in *Kismet*. The following winter she did solo work at a night club in the Dominican Republic.

In the summer of 1955 she was hired by the Valley Forge Players, and rose to lead princess in *Kismet*, danced a music-hall girl in *Can-Can* and assisted with the choreography. The following May she was in Oklahoma City doing a calypso number in a Latin Revue.

The summer of 1957 she went with Matt Mattox (with whom she studies and who she feels has helped her greatly) to the Cape Cod Theater where she played in *Can-Can, South Pacific* and *Oklahoma!* In the fall she got her first Broadway job as a replacement in *New Girl in Town* and she is still happily with that show.

But this is not the whole story of Renée Lee. About three years ago she looked around and realized that hard as it was to get jobs as a dancer, if she was ever to rise above the chorus, she'd have to do some singing and acting as well. She started her vocal training with Walter Breicht, working very hard on voice production, as well as studying serious music and even attempting an operatic piece from time to time. Last year, feeling she now needed more of a coach with musical comedy experience, she went to Rosalie Snyder, under whom she still studies.

Since she found singing had also improved her speaking voice, she began to think of an acting course as the final means of advancing her career. She found that, as a dancer, she often moved thoughtlessly without consideration of the character she was portraying. She enrolled in Jack Vaughn's acting class at Nelle Fisher's studio (as well as working with Miss Fisher herself) and, though she is still a novitiate in drama and planning further study in the field, she has found that playing scenes and having to project both her voice and personality have added greatly to her capabilities. She has become aware of the need of knowing who she is in a play, of how to observe and be conscious of herself creating effects. Renée feels that each art she has studied has benefited and contributed to the others and has been of immense value in getting jobs. For instance, in *New Girl In Town* the dancers sing as much as the chorus besides having to dance three different characters in the course of the show —waterfront girls, prostitutes and grand ladies. She knows that if she hadn't been able to sing and hadn't acquired some rudiments of acting, she would never have gotten the job. The Broadway theater had forced her to become what it needed: a triple-threat performer.

Now that she has her toe in the door she'd like to go on to bigger and better things in musical comedy. Like Dan Resin, she feels it offers the most opportunities for a performer these days. Dancers like Gwen Verdon and Carol Haney have made the breakthrough to stardom in the Broadway theater, and if Renée Lee doesn't want to follow exactly their careers, she certainly wouldn't mind following in their footsteps.

The Actress

Jane Romano is perhaps the most perfect example of theater circumstances compelling a performer to extend her range. Jane started out with no more modest ambition than to be the greatest dramatic actress in the world. Singing and dancing were of no special interest.

A native New Yorker, she traveled to Ohio Wesleyan for her education and, because they had no drama department, became an English major. However, she

became the star of the college theater in such parts as Medea, Joan of Lorraine and Lady Macbeth.

When she returned to New York in 1952 she knew enough about acting to know that she knew nothing and that the gulf between amateur and professional is very, very wide. She enrolled in Stella Adler's dramatic school and studied there for two years. Towards the end of the two years an event occurred that changed the course of Jane Romano's career.

Harold Clurman, Stella Adler's husband and a legitimate director of high reputation, had been offered the job of directing Rodgers and Hammerstein's *Pipe Dream*. This was Mr. Clurman's first encounter with singers, and he found some of them sadly lacking in acting powers. He said the only thing to do was for actors to become singers because he had more faith in their singing than in singer's acting. (Mr. Clurman believes about actors what Jerome Robbins believes about dancers — that they must be the fountain head of the all-around performer.)

Miss Adler became interested in this idea and ordered each member of her school to prepare a musical number. Jane, who had never sung a note in her life, was completely horrified, convinced that singing was completely beyond her. Miss Adler was adamant, and after June had worked for two weeks, she sang her first song before the class. Miss Adler was startled into saying, "You may be a great tragic actress, Jane, but you're going to make a million dollars in musical comedy."

Greatly encouraged by this, Jane started vocal training with Richard Besoyan and developed her naturally rich contralto voice to the point where she can really belt out a song. She still studies.

In October, 1955, an off-Broadway group revived the Cole Porter show *Out of This World*, and Jane got the singing-acting part of Juno. There was some choreography in the show, not very formal, and Jane says "I was able to get away with it without knowing how to move a muscle." The show got good reviews, ran until February, and Jane began to get calls for jobs. One of them in the summer of 1956 was for Adelaide in *Guys and Dolls*, to be done first in Milwaukee and then at Brandywine. In Milwaukee Jane ran into the first big block of her career. Adelaide is supposed to be a dancer. Jane had never worked with a dancing chorus before and the result was disastrous. Having had no training in movement, she was frightened to death of taking a step (much as dancers are frightened of saying their first line), and the show was a sad experience for everyone concerned.

Fortunately for Jane, as for Dan, the choreographer at Brandywine was Nelle Fisher, who, as must be apparent by now, understood the problem. She choreographed the chorus girls and left Jane pretty much on her own, since that way they couldn't trip each other up. But she told Jane that her career would be ruined if she couldn't at least pick up a routine. Since Miss Fisher was the first choreographer who hadn't scared her, the minute the summer season was over, Jane enrolled in Nelle Fisher's class for singers and actors.

This proved to be the second turning point in Jane's life. She struggled bravely for six months in the class. Then she went to Canada to do *Out of This World* again, and to her great joy and amazement she found it much easier to move, and she could even contribute some movement to her own character. With this new understanding of the value of the work she was doing, Jane had the incentive to go on.

In the early summer of 1957 she took an audition for *New Girl in Town*, but as they weren't looking for a contralto replacement at the moment, she didn't get the job. However, the management seemed quite interested in her. Ten days after the audition, the producer of the show, in a frenzy, called her. It seemed that Thelma Ritter was ill, her understudy was in the hospital, and the second understudy had to take over. This left them minus a contralto in the *Fling* number. Jane was asked whether she could go into the show that night. Realizing that this was a chance that might never come again, Jane very nervously agreed to do it. She bought a record of the song and learned it in a couple of hours. She had no rehearsal but at six o'clock the choreographer gave her a half-hour to show her the movement in the part as well as the dance routine in the number. A year ago, Jane would have been completely thrown, but after the practice she'd had in class she picked up the routine immediately, went on, and did the number for a week and a half.

Kermit Bloomgarten, who had a show at the theater next door, heard of this phenomenon, saw her and hired her as a stand-by for the part of Susan Johnson in *The Most Happy Fella*. Jane remained with the show until she tried out for a part in *The Body Beautiful*. At every reading or singing audition they asked her whether she could dance and, with her fingers crossed, she said "yes," feeling at least confident now that she could follow choreography. She got the job and came through with flying colors. The show was intricately choreographed by Herbert Ross. Jane is very proud of the fact that not once in the two-and-a-half-month run of the show did she ever "goof" the movement, although several of the experienced dancers in the show were not so fortunate.

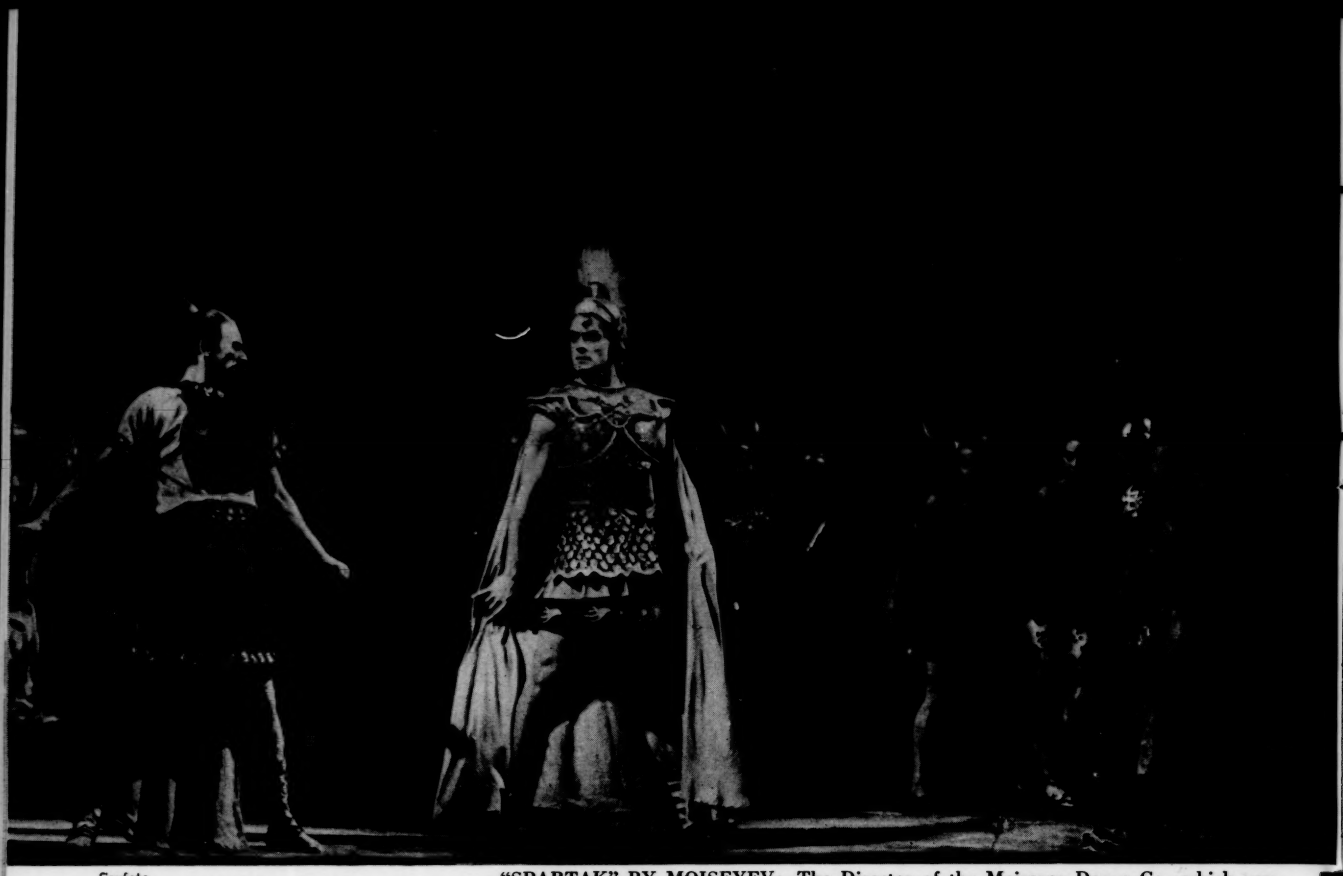
From *The Body Beautiful*, Jane was hired for a small revue of four performers at the nightclub The Showplace on West 4th Street. There Jane is singing, acting and dancing at the moment. And when she's not working, she's studying.

Interestingly enough, Jane has found two extra bonuses from her dance study. One is that she finds that after dancing she sings better: it relaxes her throat and saves her time vocalizing. She used to warm up with the dancers in *The Body Beautiful* and found it a great help to her singing. Also, since Jane was trained as a "method" actress, she found she had to use a different technique of acting in musical comedy. Instead of working entirely within herself, she found that she had to broaden her performance, that the "tone" had to be heightened and brightened. The freedom she learned in dance class helped in this way, too.

Jane has her sights firmly pointed towards being a star in all fields, including movies, if possible. She has a possibility of working in one this summer.

These three young people are typical of the new performer, and they and their contemporaries will add strength and richness to the world of the theater. The possibilities for themselves and the arts they work in are exciting and limitless.

THE END



Sovfoto

"SPARTAK" BY MOISEYEV: The Director of the Moiseyev Dance Co., which concluded a triumphal tour of the U. S. in June, is also choreographer of the evening-long ballet "Spartak" (Spartacus), which was added this spring to the repertoire of Moscow's Bolshoi Ballet. Shown above is a 3rd-act scene from the Bolshoi production, with D. Begak, center, as Spartacus, and V. Levashev as Crassus. Based on the legend of the famed gladiator who led a revolt of slaves in Rome in 71 B.C., the work has music by Aram Khatchaturian, scenery by A. Konstantinovsky, and a cast of hundreds. In acknowledgment of the successes the touring Philadelphia Orch. has been having in Russia, a gala perf. of the ballet was given for it on June 2 at Leningrad's Maryinsky Theatre, where the work was premiered on December 27, 1956.

Theresa Thomas

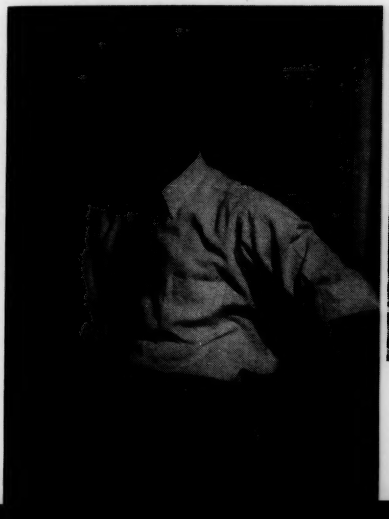
left: JR. DANSNOTATORS MEET: Critic John Martin addresses 50 charter members of Jr. Dansnotators, sub-teen and teenage group of the Dance Notation Bureau, at initial meeting, May 11, NYC. Program included class by Ruthana Boris, additional discussions by Ann Hutchinson, Veronica Mlaker and Regina Woody.

right: INDUSTRIAL FILM TREND: A 45-min. dance-and-mime film entitled *The Janus Story*, dir. & choreog. by Leonard Boucher and depicting newlyweds in search of furniture, has just been completed for Dunbar Furniture Co. by Galbreath Pictures. Cast includes Miguel Terekhov, Wanita Hein, Odin Wilson (the latter two shown in happy home.).

IN THE NEWS

SPANISH CO. GOES TO JACOB'S PILLOW: The Ximenez-Vargas Spanish Ballet, which had a highly successful U.S. debut in 2 March perfs. at NYC's 92nd St. Y, will appear July 21-26 as a featured attraction in the July-August Jacob's Pillow Dance Festival at Lee, Mass. The co. of 18 dancers, singers and musicians will go to the summer dance center following engagements in London and Copenhagen. Above, Roberto Ximenez, Maria Gloria and Manolo Vargas in *Munecos Mexicanos* from *Suite Americana.* Below left, Pepa Reyes and Vargas dance *Panaderos Antiquos* from *Escuela Bolera;* and below right, a scene from *Cuadro Flamenco. (See July Dance Events for this month's Jacob Pillow schedule.)*

U.S. CO. NOT YET IN U.S.: Year-old, formed in Europe, American Festival Ballet consists of Italian-German Artistic Dir. Renzo Raiss (r.), Russian ballet-master Leonid Gonta, and 21 dancers — all but one American. Featured are Christine Hennessy, Patricia Klekovic, Joseph Savino and guest stars Sonia Arova and Job Sanders. Through August they appear in Switzerland in the Raiss opera production of "Die Fledermaus," housed in its own 1,000 capacity, $20,000, transportable geodesic dome (far r.). Co tours Europe in ballet repertoire Sept. 1-Dec. 15, hopes to appear in U.S. early next year.



Thirteen regional ballet groups were represented at the meeting in Scranton, Pa. Their directors (from l. to r.) are Josephine Schwarz (Dayton, Ohio, Ballet Theatre), Alexi Ramov (Scranton Ballet Guild), Barbara Weisberger (Wilkes-Barre, Pa., Ballet Guild), Judith Maxwell Danahey (First New England Jr. Ballet Co., Woonsocket, R.I.), Madame Halina (Danse Concertante Co., Elmira, N.Y.), Dick Holden (Community Jr. Ballet Co., Elmira, N.Y.), Statia Sublette (Erie, Pa., Civic Ballet Co.), Stella Turi (Jersey Shore Ballet Guild, Point Pleasant, N.J.), Ruth Ann Carr (Phila., Pa., Ballet Guild), George Auble (Community Jr. Ballet Co., Elmira, N.Y.), Sylvia Hamer (Ann Arbor, Mich., Civic Ballet), Fred Danieli (Holiday Theatre, Newark, N.J.), Marjorie Hassard (Detroit, Mich., City Ballet). Not pictured, Mr. and Mrs. J. Howard Ferguson (Community Ballet of Elmira, N.Y.).

NORTHEAST: *NEW AREA FOR REGIONAL BALLET*

On Sunday afternoon, May 18, in a meeting room of the Scranton. Pa., Chamber of Commerce, seven people raised their hands. The chairman had just asked, "How many pledge themselves to become members of the Northeastern Regional Ballet Festival Association?"

It was a rather solemn moment. For these ballet company representatives were dedicating themselves to a far-seeing goal. They were promising to expend energy and creativity and money (dues are $100 per year) on a project whose reward is in a sense intangible. And they were tacitly agreeing to offer works to be evaluated by an impartial person who would select those to be performed at the first Festival.

After the seven raised their hands, they called out their names in this order: "Josephine Schwarz, Statia Sublette, Alexi Ramov, Ruth Ann Carr, Stella Turi, Albert Olson, Fred Danieli." Since then, Barbara Weisberger has received permission from her Guild to join. And several of the others who attended will probably follow suit as soon as they receive the go-ahead from their boards.

How had the meeting come about in the first place? Three years ago, Alexi Ramov attended the first Southeastern Regional Ballet Festival in Atlanta, Ga. He went home inspired. And he talked over the idea with his own Ballet Guild, headed by Joseph H. Young.

Last winter, through the news columns of DANCE Magazine, Mr. Ramov asked groups in the Northeast (roughly, north of the Mason-Dixon Line and east of the Mississippi) to get in touch with him. He received more than twenty responses.

In the meantime, Barbara Weisberger and the Wilkes-Barre Ballet Guild (whose president is Mrs. Joseph Mieszkowski) eagerly agreed to cooperate with the Scranton group in sponsoring the meeting. And next spring, the two Guilds will jointly sponsor the first Northeastern Regional Festival in Scranton and Wilkes-Barre, which are only fifteen miles apart.

As such, meetings can be fairly dull. For there are endless "be it resolveds" and "second the motions" to be waded through. But this necessary procedure, presided over by Anatole Chujoy of *Dance News*, was preceded and followed by the warmth, the sparks of "sharing," enkindled when people with the same interests (and the same problems) come together.

Several groups arrived on Saturday night and were entertained at an informal get-together at the home of Ferdinand Liva, conductor of the Scranton Symphony. There was much scrutinizing of name tags and a patter of "How long has your company been in existence?" . . . "Do you mean to say there are three companies in your town? . . . "What are the Southeastern Festivals like?" And through it all there was a current of anticipation and a measure of curiosity about the essential values of regional ballet.

In answer to this curiosity, Doris Hering (who attended with DANCE Magazine's Editor, Lydia Joel, and Publicity Director, Donald Duncan) prefaced the Sunday meeting with a talk about the benefits to be gained. She also outlined some of the innovations made this year at the Southeastern Festival.

And so the N.R.B.F.A. was born. A tentative set of by-laws was approved. Officers were elected. They are Alexi Ramov (Pres.), Barbara Weisberger (First Vice-Pres.) Statia Sublette (Second Vice-Pres.), Ruth Ann Carr (Sec'y-Treas.), Josephine Schwarz and Fred Danieli (Board Members). The summer meeting of this Executive Committee is planned for Aug. 3.

After the meeting, there was a reception, part of the regular program of the Scranton Ballet Guild, at the Everhart Museum. The guest of honor was Irina Borowska of the Ballet Russe de Monte Carlo. Miss Borowska danced briefly and spoke. The impassioned humility of her remarks about what it means to be a dancer gave the whole busy week-end an ultimate focus.

One person who attended the week-end wrote to us after her return home: "Can't tell you how moved I was by the hospitality, enthusiasm, and representation in Scranton. The one great thing that meeting did for me was to make me realize how foolish I have been for dealing so modestly with my own community. I feel as aggressive as a brass monkey at the moment. Hope I remain so. If we ever have a festival here, and I do hope we can, I'm determined to make it a success."

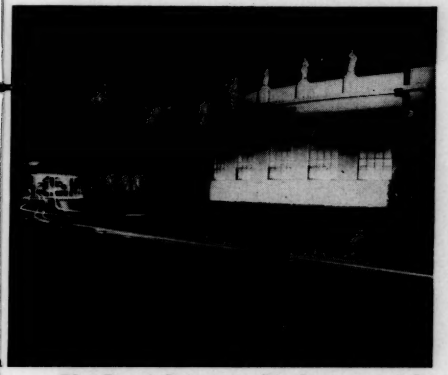
DORIS HERING

INTRODUCING FRANK HALE

Industrialist with theatrical know-how gives practical help to the arts in Palm Beach

BY DONALD DUNCAN

Frank Hale, President of the Royal Poinciana Playhouse, demonstrates the wide variety of effects obtainable with the theatre's McVickers Mark II lighting control system. Producing Director Paul Crabtree looks on.



The Royal Poinciana Playhouse at night. Statues on the roof, allegorical figures of the four seasons, were brought from Venice by Mr. & Mrs. Michael Phipps, among the theatre's many socialite subscribers.

Dance enthusiasts are advised to keep their eyes on Palm Beach, Florida. In the lush surroudings of that fortress of the Four Hundred, there is a staunch "new" friend of the dance. He has provocative plans, and the kind of powerhouse drive that can make those plans a glamorous reality.

His name is Frank John Hale. A winter resident of Palm Beach since the mid-Twenties, this remarkable man engages simultaneously in such a medley of pursuits that he defies a one-word classification. We ought to begin, perhaps, by listing the activity which makes it possible for him to be a patron of the arts. A highly successful industrialist, Mr. Hale heads the giant National Yeast Corporation and its twenty subsidiary organizations.

Lots of people have "plans" relating to the theatre. Those of Frank Hale demand attention because he has already taken several practical, and impressive, steps. He has built a dream of a theatre, the Royal Poinciana Playhouse — an immediate success in its first season. To supplement that theatre's drama events, he has founded the Palm Beach Ballet and launched its debut performance. He has produced a series of motion pictures of ballet highlights, called *Great Moments of the Dance.*

During the hustle-bustle prior to a recent premiere, a socialite friend asked Hale, "Why do you knock yourself out this way?"

"You get your kicks out of horse-racing —I get mine out of theatre," Hale answered jovially, and off he scurried to solve one more pre-opening difficulty.

There are more specific reasons for Frank Hale's devotion to providing good theatre fare in the chic Florida resort city. Here is no typical tycoon who is vaguely "interested in the arts." The man, one discovers, used to be a dancer — back in the Golden Age of Vaudeville. Nobody who has been a showman ever quite recovers from the malady. Today, as he describes a syncopated routine he once did to *Hold That Tiger, Chinatown,* or *The Darktown Strutters Ball,* he gets so wound up that one is sure that then and there he could go out on stage and wow them.

A colorful product of the Far West, Hale was born in San Francisco. His grandfather was an early-days hotel owner in Reno, Nevada, and Stockton, California. Where did young Frank learn to dance? He "just picked it up." There were, he declares, no dancing schools in those days. In company with many of the great names

(over)

of recent theatre history he hoofed his way all over the tank town circuit. Show business then was strictly a "learn by doing" proposition. That training led him straight to such big time Gotham vaudeville houses as the Alhambra, the Colonial and the Palace, and to the musical comedy theatre of Broadway.

When the time came for him to hang up his dancing shoes, Hale took to producing for Keith-Orpheum, to acting as impresario for some nineteen different bands, including such classic combos as the Dixieland Band, the Memphis Five and the Versatile Quartet. Some of the most memorable dancing fiestas in historic Webster Hall were staged by Hale.

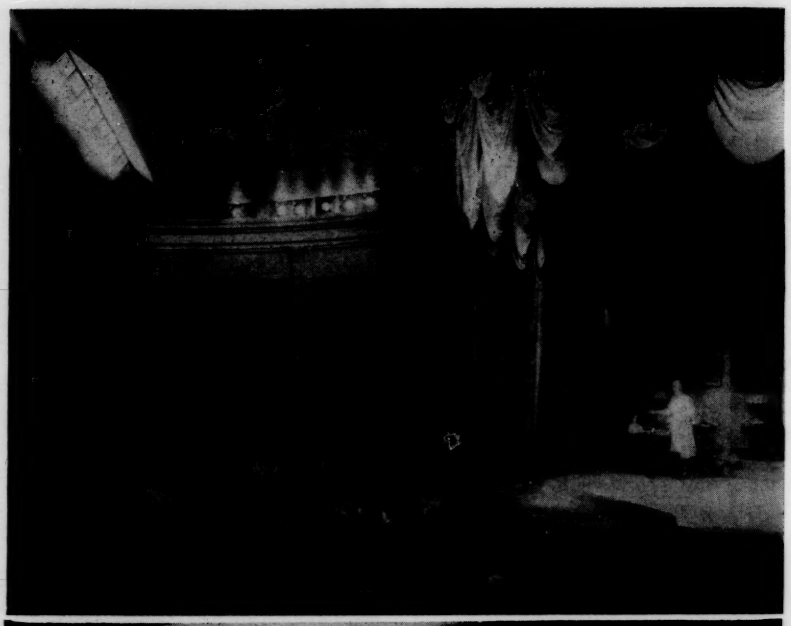
This background, naturally, makes him partial to the dance. But he is impatient with any long-hair notions of isolating the dance into an artistic world of its own. In his showman's eyes good plays, good music, good dancing — are all just good theatre. Such ballet and musical comedy plans as Hale has for the Royal Poinciana are part of a total program of show fare.

Here in New York, when we heard the gentleman extol the magnificence of his new theatre, we thought it *couldn't* be that good. Now, having taken a look, we capitulate. It is indeed that good, and better.

Real show business know-how went into the building of the Royal Poinciana Playhouse, on which construction was started last October 4 (the day Sputnik I went up). The elegant, glistening white Georgian structure was designed by John L. Volk. Inside, the motif is gold and white, with sparkling crystal chandeliers and luxurious lipstick red carpeting and upholstery. The smartly raked auditorium, seating 707 (but eventually expandable to 1,000), has ideal sight lines. A show in itself is the sight of the curved white silk front curtain as it is being raised or lowered.

Hale's Social Register customers never had it so good. In a floodlit and befountained setting at the end of the new Royal Poinciana Plaza shopping center, the theatre has an annex containing an attractive bar, an outdoor dining terrace overlooking the water, a Celebrity Room night club-restaurant. On the ceiling of the cabaret is a mural depicting a good hundred celebrities of the entertainment world. No need for the doughty dowagers to crane their necks to look up at the mural — affixed to the menus are handy little mirrors!

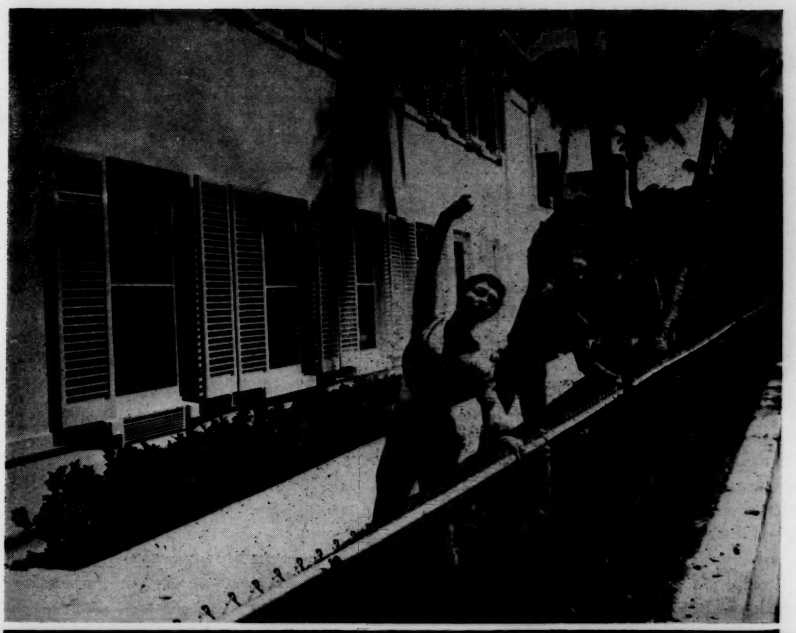
Someone (and we suspect Hale) has remembered to remember the performers. Any dancer who is a veteran of backstage agonies in the dusky dungeons and attics



At top, an interior view of the Royal Poinciana Playhouse during a pre-Broadway tryout performance of "A Swim in the Sea," in which Peggy Wood starred.

Above, Palm Beach Ballet star Jo Anna rehearses a solo from "The Unhappy Princess," to be premiered this winter. At the piano is Mario Braggiotti, composer of the new score commissioned by Frank Hale (standing next to piano).

PHOTOS BY FLIP SCHULKE



At top, Jo Anna and Frank Martin do barre exercises on the private terrace, which overlooks a lagoon, outside the dressing rooms for the stars.

Above, after the Palm Beach Ballet's premiere of "The Seeker," choreographer-star Jo Anna, center, presents a scroll containing a synopsis of her work to Mr. Hale. Behind them are members of the Ballet's Board of Advisors.

of the theatres around the country would faint with delight to see the facilities of the Playhouse. Dressing rooms are clean, light, spacious, and within easy commuting distance of the stage. The lady and the gentleman star each has a private terrace facing a lagoon.

Your reporter, an ex-stage manager for the dance, turned cartwheels at the sight of the theatre's mechanical marvels. In the lavish wing space there are three separate floor units for the stage, on ball-bearing rollers — thus making it possible for three scenes to remain set up throughout the run of a show. The stage manager in the wings, the electrician in the spot booth, the executives in their offices, all can talk back and forth and watch on-stage progress via a closed circuit television set-up. There are spotlights everywhere, and the switchboard for the Vickers Mark II lighting control system is straight out of a science fiction movie. Symphonic music on the hi-fi sound system rivals the real thing.

When Mr. Hale and Paul Crabtree, the theatre's producing director, announced the founding of the Palm Beach Ballet earlier this year, the subscribers, already solidly behind the play series, rallied enthusiastically. The new company's initial performances, on April 13 and 14, were sell-outs and roundly applauded. Featured on that debut program was *The Seeker,* choreographed to the Tchaikovsky Piano Concerto by the company's star and artistic director, the South African ballerina Jo Anna. Brought down as guest star was the Metropolitan Opera Ballet's premier danseur, Michael Maule (whom Jo Anna had known since their student days in Durban). Curtain raiser, *Caprice in Vienna,* presented the town's most gifted pre-teen and teen-age dancers, designated as the Palm Beach Petite Ballet.

The roster of notables on the Advisory Board of the Ballet have high hopes for its future, and they even have an offer from a major New York concert bureau to present the group on tour. They confidently point out that it was a community not unlike Palm Beach which nurtured the Ballet Russe de Monte Carlo in the early Thirties.

The ballet production for the coming season is well under way. It is to be a 3-act "ballet musical," tentatively titled *The Unhappy Princess.* For the work, due to be premiered around Christmas, Hale has commissioned a special score from concert pianist Mario Braggiotti. For symphony and children's chorus, the new

(Continued on Page 86)

Photographs by Zachary Freyman: Text by Saul Goodman

TONI LANDER

If the recent Francoise Sagan dramatic ballet *The Broken Date* served little purpose beyond the opportunity to see Toni Lander dance again, we are grateful for that. It was during Toni's previous visit to these shores with the Festival Ballet almost four years ago that she developed a U. S. audience which has been awaiting her next appearance eagerly.

Toni is another product of the Royal Danish Ballet. She began to study dancing when she was six years of age with Leif Oernberg, then a leading dancer of the company. Mr. Oernberg evidently was aware of what the future might hold for this young student, and he recommended to her parents that they apply for Toni's entrance into the Royal Danish Ballet School. But they were strongly opposed to a professional career for their daughter, and only after two years of persistent persuasion did they accede to Mr. Oernberg's entreaties. Toni received her entire formal education and dance schooling at this government-subsidized national institution.

She entered the corps of the ballet company when she was sixteen, and during her second year had her first real opportunity when she was called upon to substitute for the indisposed leading dancer and do her first solo role in Harald Lander's stunning ballet *Etudes*. Her excellent performance resulted in her elevation to "solodancer" in 1950, and during the year that followed, she danced many leading roles in the company's extensive repertoire. During that year, she married Harald Lander, and Toni Pihl, as she was formerly known, became Toni Lander.

In November, 1951, Toni received permission from the Royal Danish Ballet to accept an offer from the Original Ballet Russe. She appeared but briefly with this company in London; lack of funds caused them to disband. The following year she joined her husband in Paris, where he was choreographing and teaching at the Opera. She continued her dance studies with those prominent guardians of the classical ballet tradition—Mmes. Preobrajenska, Egorova and Nora Kiss and Alexander Volinine. Her next appearance was with Lycette Darsonval, Michel Renault, and Jean Blanchard, who formed a quartet to dance at galas in Paris, in the French provinces, and in Switzerland. The following year, she appeared at the Granada (Spain) Music and Dance Festival. Her repertoire for these performances consisted of *Pas de Deux Romantiques, Printemps, Valse Triste* (all choreographed by Harald Lander), and the *Don Quixote Pas de Deux.*

In 1954, an offer to dance in a feature film brought her to Berlin. Although the dance sequences choreographed by Heinz Rosen were praised, *The Dancing Heart* did not fare well. It did, however, bring Toni the opportunity to dance at the gala which ended the Cannes Film Festival that year.

Anton Dolin, Director of London's Festival Ballet, with headquarters in London, was anxious to add the Danish ballet *Napoli* to his co.'s repertoire, and he asked Toni to come to London to dance the leading role, which she had previously performed in Copenhagen.

A five-month tour of the U. S. and Canada with Festival Ballet ended in January, 1955, after which the company enjoyed a well-earned holiday. The next season began with a month's engagement in Barcelona, followed by a tour of Spain. When the co. returned to London, where they have annual and tremendously successful seasons at Festival Hall, Harald Lander staged his *Etudes* for them.

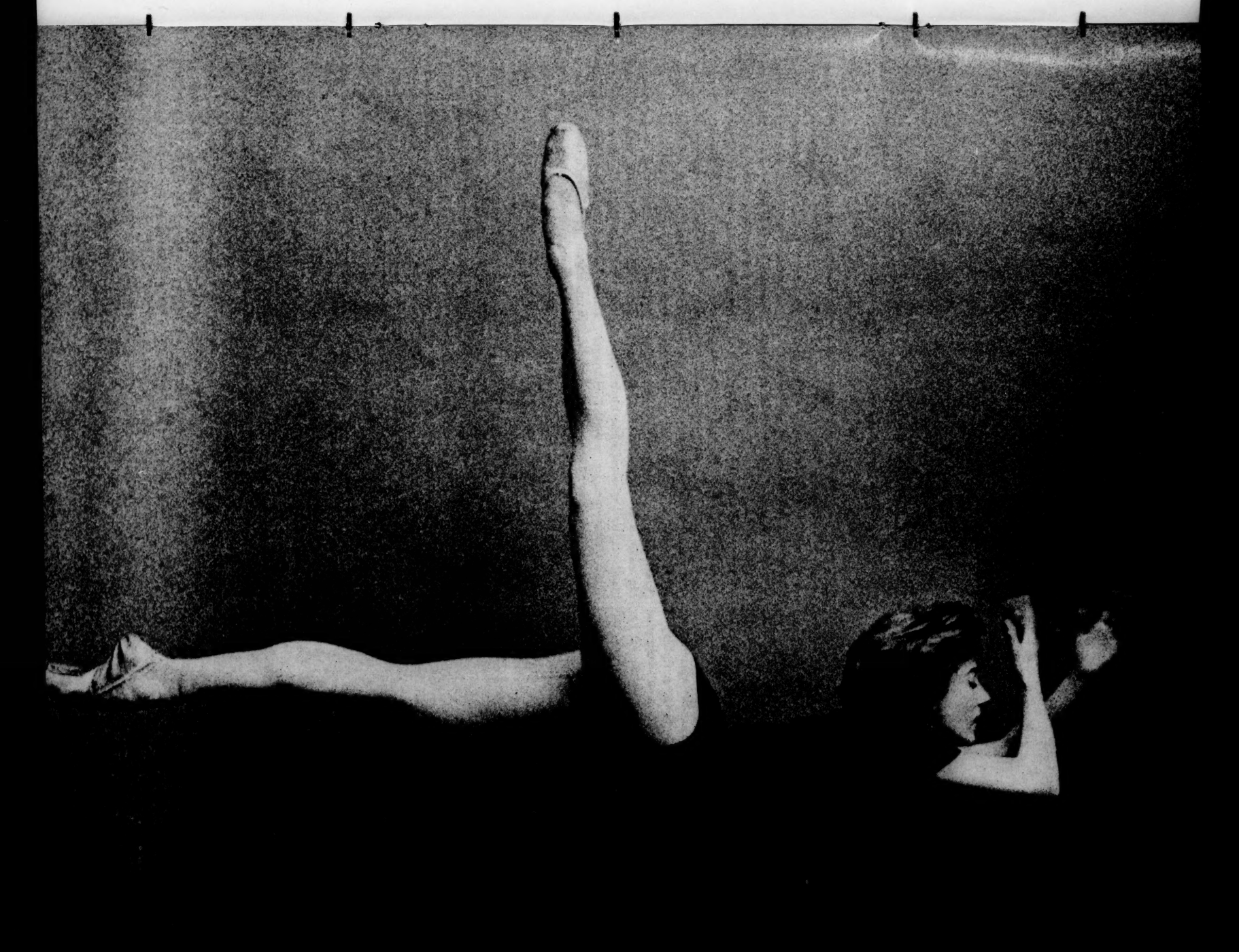
The next engagement took Festival Ballet, with Toni Lander, to Israel, where a two-month season ended with a glorious performance out of doors on an especially constructed stage before an audience of 16,000. They were the first ballet company to visit Israel.

Last year, Mr. Lander staged the Danish version of *Coppelia* for Festival Ballet and stayed with the co. for their Scandinavian tour. The season in Copenhagen, where the co. danced at the Tivoli Gardens Concert Hall, marked the triumphant return of the Landers after six years. Back in London, Toni's doctor ordered her to take a long rest.

She went to Paris in a state of exhaustion and relaxed for four months. *The Broken Date* was then taking shape, and its collaborators, in need of a ballerina for the role of the Young Woman, turned to Toni. She was pleased at the opportunity to gain theatrical dance experience outside of a regular ballet company. Before embarking with the show for the U. S., Toni did three guest appearances in Paris with Festival Ballet. The performance which had Alicia Markova dancing *Giselle* and Toni Lander dancing *Etudes* brought out the entire Paris dance world.

What Toni wants most is to improve and perfect her dancing. She hopes that, when ready, she will have the opportunity to dance *Giselle*, for which she feels a dancer must be at her peak.

She has appeared frequently on TV in London and Paris. Back in Europe at this time, chances are good that she will rejoin Festival Ballet, and with a U. S. tour rumored for early next year, we hope to become better acquainted with the dancing of Toni Lander, who gives promise of becoming one of the world's great ballerinas. *THE END*



NEW DANCE GROUP

Giant metropolitan school provides a wide range of dance experience for professionals and amateurs.

BY DAVID BOROFF

PHOTOS BY JAMES O. MITCHELL

It takes all kinds to make the world of dance. There are the dancers themselves who strain sinew and nerve in pursuit of flawless technique. There is the audience, earth-bound but given to vicarious flights. Then there is another group—not quite dancers, yet more than audience. These are the dancers who never perform, gallant votaries of dance consigned to a permanent apprenticeship. These are the women—and a sprinkling of men—on the periphery of dance, who study with great dedication but who will never be professional. For them, dance is recreation, aesthetic fulfillment, and way of life. The dance studio is at once their gymnasium, beauty salon, and Temple of Art.

In New York City one of their natural habitats is the New Dance Group on West 47th Street. A school of dance with a colorful and distinguished history, it has become an important cultural institution. It meets the needs of hundreds of people who want to study dance in a serious artistic setting. For such people the solitary dance class in their local communities will not do. They want to be in the exhilarating center of dance, not in the hinterland. They want the atmospheric flourishes of the dance world, the sounds and the fury. And they get it.

The New Dance Group was founded in 1931 by a group of young concert dancers who were unhappy about the abstract character of the modern dance movement then aborning and were determined to infuse it with new social-minded energies. They formed a school whose curriculum was set at one hour of technique, an hour of discussion and theory, and an hour of creative work—all for something like ten cents an hour during those dark, dead days of the Depression. Performing groups evolving from the school danced for trade unions, and there were spirited dance competitions under the aegis of the New Dance League. It was a buoyant, bustling, zestful period for dance. "Not all of it was professional," a dancer recalls, "but we were full of enthusiasm."

The New Dance Group was organized in its present form in 1944. For some years after 1944, it was quite distinguished in the concert field. The Dudley-Maslow-Bales Trio is still a name to conjure with. However, when the Group bought the building in which it is now housed, it discontinued concerts until it could clear up its financial obligations. Its essential character since then has been that of a dance school. It currently has an enrollment of about 1,000 adults and 300 children, who take a total of 1,800 classes each week.

Nevertheless, its links to professional dance are strong. Among the teachers and performers of the New Dance Group, past and present, are such luminaries as Charles Weidman, Anna Sokolow, Pearl Primus, and Jéan-Léon Destiné, as well as the Dudley-Maslow-Bales Trio. And in the advanced classes, as well as in the Young Concert Group, there are students who are irresistibly pointed towards professional careers.

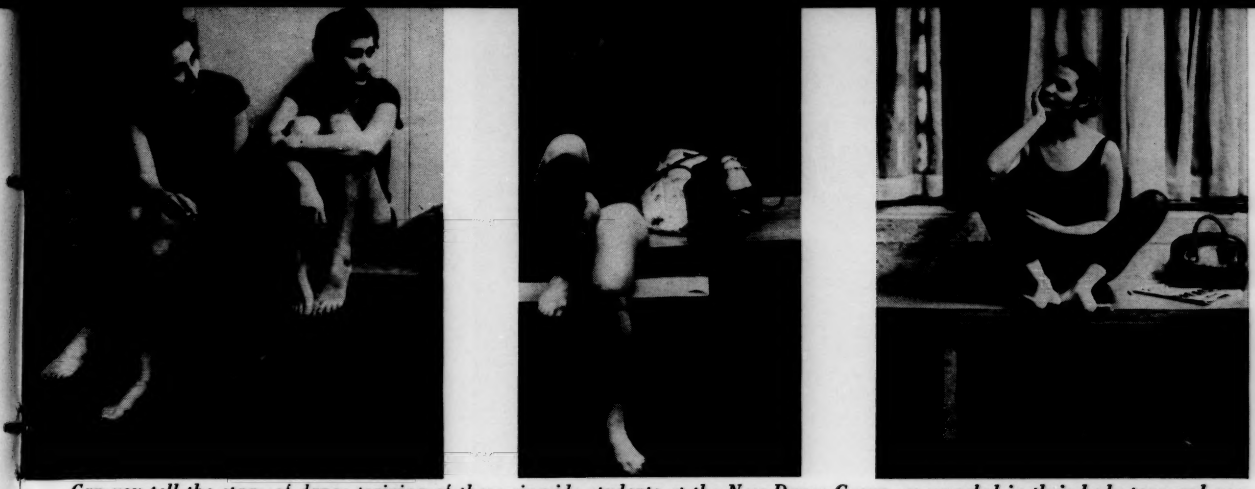
But the archetypal student is the culturally alert young woman who takes a class or two a week for the betterment of body and spirit. She may be a teacher, secretary, or designer. She may be a housewife liberated for the moment from constricting domestic routines. She may live in a cold-water flat or in a sleek suburban ranch-house. She sometimes is not young except for her *élan.* (There is one regular student in her seventies and several in their fifties.

The chances are good that she is a college student in one of New York City's municipal colleges. It seems to be part of the growing up process of the New York college girl that at some point, perhaps in her junior year, she *discovers* the New Dance Group. And it assumes in her life something of the same role as other cultural institutions in New York, like the Museum of Modern Art or the Philharmonic—except that here she actually participates. No small advantage, that.

In some highly significant ways, the New Dance Group helps shape dance in New York City. Concretely, it creates a concert audience. More than any dance school I have ever visited, the walls of the New Dance Group are placarded with announcements of concerts, both the very well known and the wanly obscure. Out of intense loyalty, the students go to the recitals in which their teachers perform. Little by little, they are drawn into the inevitable itinerary—the 92nd Street Y, Hunter College, Henry Street Playhouse, and the occasional junket to the uncharted reaches of Brooklyn.

They help financially in other ways. In effect, their fees support their teachers, who, more often than not, are involved in concert careers. Their fees also help maintain scholarship students. And many New Dance Group adherents have made outright financial contributions by purchasing building bricks during the campaign to secure new quarters.

Because they study in a setting which is at least quasi-professional, New Dance Group students gain an understanding of what appear to the layman to be the mystique and rituals of dance. The dance class—even the modest fundamentals class—becomes more than a way of keeping abdominal muscles from sagging. It takes on the character of a discipline and an art. As a viewer, I was struck by the fixity of purpose of the students and by



Can you tell the stage of dance training of these ringside students at the New Dance Group, as revealed in their body tone and posture? (At left, two beginners; center, an intermediate student; and at right, a professional dancer)

their having absorbed the *politesse* of the dance world. Each class, for example, closes in a gracious sprinkle of applause.

Judy Delman, Executive Secretary of the Group, summed up the philosophy of the school: "We feel that dance has a contribution to make to everybody, whether it's the professional, amateur, or simply someone who wants to use all the complicated muscles of his body. We permit our students their choice in the number of hours they wish to study. However, we pass judgment on whether they should go ahead or repeat a class. We demand, within the limits of a student's potential, exertion and a clean technique, just as if they were professionally oriented. We don't encourage a dilettante's attitude. We don't tolerate sloppiness."

Inevitably, in such a large school, there are those students whose passion for dance far outstrips their talents. Such people are not discouraged—dance may provide a gravely-needed emotional release — but neither are they advanced if their performance does not warrant it. Yet there are always those cautionary tales of great dancers who were discouraged early in their careers. (José Limón, for example, was advised by one of the great names in dance that he would never make a dancer.)

The rates are deliberately kept low. ("We believe in making dance available.") Each year scholarships are provided for fifteen students. Each scholarship student must take at least seven hours of technique each week. His only responsibility in return is to work four or five hours weekly in the office. The annals of the New Dance Group include such distinguished scholarship students as Pearl Primus and Donald McKayle.

The Group was established originally for modern dance, but ballet, ethnic, and jazz have been added. The school offers everything—it is a kind of super-market of dance—so that a student may explore all of his dance aptitudes. There are, however, at least four times as many classes in modern as in other types. And there are no advanced ballet classes. One problem that ballet presents is that its teachers often insist upon a minimum of three classes a week, an arrangement which is inconvenient for part-time students. Modern, on the other hand, is entirely feasible on a once or twice-a-week basis.

Modern dance also offers other advantages for these students. It permits a satisfying use and discipline of the whole body. In some classes it brings opportunities for improvisation and composition—a creative dance experience for which many people hunger. And it offers a sense of freedom which even students with a background in ballet often prefer.

Except for those who are singularly gifted students, the school does not encourage professional careers. The teachers are quick to point out, often from the vantage point of their own ungentle experience, that the rewards are scanty and opportunities to perform limited. This absence of professionalism creates a healthy atmosphere. The students have the purity of the true amateur. Whatever competitiveness there is among the students is of a disinterested character.

For many of the students, the New Dance Group is a haven, a Blessed Isle where they can participate in the world of art—or, at least, eavesdrop on it. There is an in-group atmosphere. Girls whose dominant reality is the steno's notebook or "reading readiness" talk knowingly of the dynamics of movement. There is particular *esprit de corps* among the scholarship

(over)

There are currently 1,000 adults and 300 children taking a total of 1,800 classes weekly at NY's New Dance Group.

Below: Three students rehearse in preparation for a first appearance in concert.

At right, Donald McKayle teaches a class for teenagers. He is one of many well-known concert performers on the faculty.

students and those in the advanced classes. Perhaps the best tribute to the school is the long-range persistence of its students. "The Group becomes almost a club for those who stick," one teacher declared. It is this nucleus, according to the staff, which pulls up the level of the other students. Professional alumni of the Group who arrive in New York from an out-of-town engagement have been known to "come home" by taking class immediately.

There are varied motives for being at the New Dance Group. Florence Romm, a professional recreation worker, had been studying modern dance for a few years. She recently enrolled in Hindu dance, taught by Hadassah.

"I felt that modern dancers are weak with their hands and face," Miss Romm said. She pointed to her forearm. "Modern dancers are alive only up to here. I took Hindu to learn the use of my forearms and wrists and hands. Then I became fascinated by Hindu dance; I felt an affinity for it." It has led to her reading mythology and Eastern philosophy. "You can't get Hindu dance on a technical basis alone," she said. "You have to be able to conjure it up spiritually."

Miss Romm was as emphatic about the attractions of the New Dance Group as she was about the allurements of Hindu dance. "I wanted a place that was inter-cultural and inter-racial," she explained. "Besides, I didn't know what specific aspect of the dance I was interested in. Here I am able to explore."

Ann Antine, a young elementary school teacher just out of college, has had twelve years of intensive ballet training. She gave up ballet about a year ago when its higher reaches at one of the better schools "overwhelmed" her. She is now taking Hindu at the New Dance Group. "My training had been so technical," she said, "that I wanted to have some fun. I wanted to dabble a little. I had seen some Hindu at Cooper Union, and I was attracted to it. There's something about it—the soft, delicate movements."

Dimi Sundeen, a freshman at Bennington College, was in New York last winter on her so-called work term. While teaching dance at a private school for children, she took four classes a week, advanced and intermediate, at the New Dance Group. There was, to be sure, a measure of inevitability in her choosing the Group. Now seventeen, she has been studying there since the age of nine. For four of these years her work at the New Dance Group was in addition to intensive dance training at the High School of Performing Arts. (A substantial number of Performing Arts students use the resources of the New Dance Group to supplement their training.)

Marcia Bender has recently returned to New York after a year on an agricultural *kibbutz* in Israel. Being back in New York meant resuming dance class at the Group. Also a Performing Arts graduate, she wrote this testament to the New Dance Group in her senior autobiography: "My education at this studio was not only in dance, it was rather an education in living. I became involved in experiences that were not ends in themselves but rather means of expression moving out in many directions. I learned how many infinite things could be discovered. I danced to a poem or a folksong. I looked at a painting and analyzed it with movement. And I danced about men, and I danced about war. And I learned about peace..."

Muriel Zeppenfeldt, a designer of blouses, has been attending for eight years in quest of "exercise and diversion." She takes Intermediate Graham, Intermediate

(Continued on Page 61)

SOME STRANGE GISELLES: *Bizarre adventures of a 19th century ballet*

BY DIANA P. DANIELS

Gisella

giselle

GISELLE

Giselle

Time and again, the story of *Giselle*—wistful tale of love betrayed and love eternal—has slipped out of the frame of classical ballet. To the world of 1841, the Slav legend dramatized by French writer Theophile Gautier from a poem of Heinrich Heine, was apparently so exciting and so novel that all types of theatregoers, from dukes to horse-boys, clamoured to see it. In London, especially, the first success of this two-act Romantic ballet spread quickly to other forms of entertainment, and the story of *Giselle* was borrowed for burlesque, melodrama and opera.

Not all these entertainments can have been bad theatre. A hundred years ago the words "burletta," "burlesque" and "melodrama" did not imply ridicule in the way they do now. Often they were used to designate theatres not licensed to present the ballet proper. Artists of high ability appeared in "burlesque." The word might simply have implied an adaptation from the original. While we must, however, admit that most variations on *Giselle* have sacrificed the dignity of the ballet, it is also clear that they found a ready public in London as late as the pre-Diaghilev era.

On August 23, 1841, a few weeks after the historic June 28 premiere of *Giselle* in Paris, and some months before Carlotta Grisi danced the role at Her Majesty's Theatre in London on March 12, 1842, a queer little dramatic presentation was offered at the Sadler's Wells Theatre. (In its original form, *Giselle* quickly spanned the Western world, making its debut in Russia in December, 1842; in Italy in January, 1843, and in Boston, U.S.A., in January, 1846.)

In the form of a pamphlet that sold for a shilling, the text of the London drama was available to the public. An antiquarian bookseller might now ask 200 times the original price because of its rarity, but it makes poor reading, although called ambitiously: *A Domestic, Melo-Dramatic, Choreographic, Fantastique, Traditionary TALE OF SUPERSTITION.* Its author, William Moncrieff, was actually a blind man who had not seen the ballet, but who wrote his story from an analysis of the ballet read to him from a French newspaper. Moncrieff, nevertheless, was well known in his day as a writer of popular melodrama. In his version, the story of Act 1 follows the ballet outline, telling of Giselle, a country girl who loves Albrecht, a duke disguised

(over)

Opposite: Cover for piano sheet music of "He Loves Me, He Loves Me Not!", a song from the opera "Giselle, or The Night Dancers." The illustration is of singers Albertazzi and Allen, who appeared in the 1846 London production. (Collection of the author.)

THE OPERA OF
THE NIGHT DANCERS
BY EDWARD LODER.

MADE ALBERTAZZI, AS GISELLE. Mr ALLEN, AS ALBERT.

HE LOVES ME, HE LOVES ME NOT!

AS A

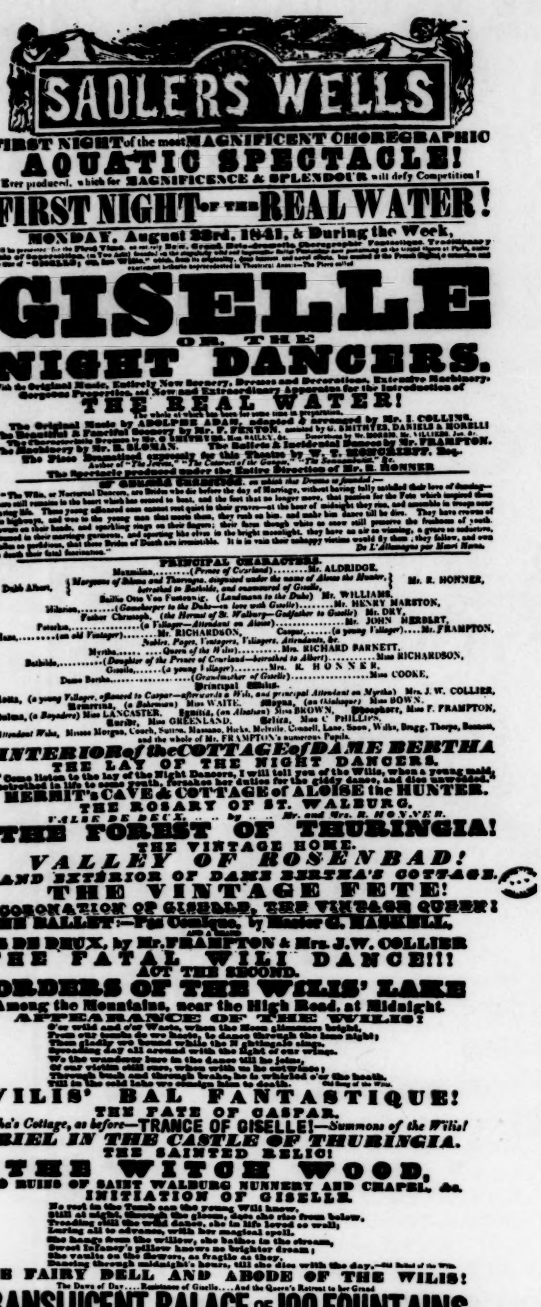
DIVERTIMENTO

FOR THE

PIANO FORTE.

BY

STEPHEN GLOVER.



SADLER'S WELLS

FIRST NIGHT of the most MAGNIFICENT CHOREGRAPHIC

AQUATIC SPECTACLE!

Ever produced, which for MAGNIFICENCE & SPLENDOUR will defy Competition!

FIRST NIGHT OF THE REAL WATER!

MONDAY, August 23rd, 1841, & During the Week,

GISELLE

OR, THE

NIGHT DANCERS.

THE REAL WATER!

The Original Music by ADOLPHE ADAM.

The Beautiful & Poetical Scenery by Mr. T. F. FENTON,

The Machinery by Mr. E. BLOMAN.

The Piano Forte Accompaniments expressly for this Theatre by W. T. WRIGHTEY, Esq.

The Splendid Properties and Wardrobe by Mr. E. BONNER

PRINCIPAL CHARACTERS.

Myrtha, Queen of the Wilis.....Mrs. RICHARD BARNETT.

Bathilde, (Daughter of the Prince of Courland—betrothed to Albert).....Miss RICHARDSON,

Giselle, (a young Villager).....Mrs. R. HONNER.

Dame Berthe, (Grandmother of Giselle).....Miss COOKE.

Principal Sylphs.

Zulma, (a young Villager, affianced to Casper—afterwards the Wili, and principal Attendant on Myrtha) Mrs. J. W. COLLIER.

Bridesmaids, (Vassals) Miss WAITE. Stigma, (an Oreiad) Miss BOWN.

Dulcia, (a Bayadere) Miss LANCASTER. Sprite, (an Alastor) Miss BROWN. Spangbert, Miss F. FRAMPTON.

Gerdt, Miss GREENLAND. Selica, Miss C. PHILLIPS.

Attendant Wilis, Misses Morgan, Couch, Saturn, Hannan, Hucks, McIntyre, Connell, Lane, Snow, Wilks, Bragg, Thorpe, Bennett, and the whole of Mr. FRAMPTON'S numerous Pupils.

INTERIOR of the COTTAGE of DAME BERTHA

THE LAY OF THE NIGHT DANCERS.

MERRIT'S CAVE & COTTAGE of ALOISE the HUNTER.

THE ROSARY OF ST. WALBURG.

VALSE DE DEUX, by Mr. and Mrs. R. HONNER.

THE FOREST OF THURINGIA!

THE VINTAGE HOME.

VALLEY OF ROSENBAD!

AND EXTERIOR OF DAME BERTHA'S COTTAGE.

THE VINTAGE FETE!

CORONATION OF GISELLE, THE VINTAGE QUEEN!

THE BALLET:—Pas Ocalese, by Master G. HASKELL,

PAS DE DEUX, by Mr. FRAMPTON & Mrs. J. W. COLLIER

THE FATAL WILI DANCE!!!

ACT THE SECOND.

BORDERS OF THE WILIS' LAKE

Among the Mountains, near the High Road, at Midnight.

APPEARANCE OF THE WILIS!

WILIS' BAL FANTASTIQUE!

THE FATE OF CASPAR.

Bertha's Cottage, as before—TRANCE OF GISELLE!—Summons of the Wilis!

ORIEL IN THE CASTLE OF THURINGIA.

THE SAINTED RELIC!

THE WITCH WOOD,

AND RUINS OF SAINT WALBURG NUNNERY AND CHAPEL, &c.

INITIATION OF GISELLE.

THE FAIRY DELL AND ABODE OF THE WILIS!

The Dawn of Day.....Resurrection of Giselle.....And the Queen's Return to her Grave.

TRANSLUCENT PALACE OF 100 FOUNTAINS

BENEATH THE BOSOM OF THE WITCH'S LAKE!

THE DEATH of the WILI QUEEN!

On Aug. 23, 1841, London saw the premiere of "Giselle," a "most magnificent aquatic spectacle," with a "translucent palace of 100 fountains beneath the bosom of the witches' lake" and other enticements. (Illustrations from the collection of the author.)

as a peasant. When Hilarion, a gamekeeper who also loves Giselle, reveals Albrecht's true identity, she is distracted to the point of madness and stabs herself with his sword. In Act II of the ballet, Hilarion is condemned to death by the Wilis, maiden spirits of the dead, and Albrecht is permitted to live on because of Giselle's undying love for him. But Moncrieff's Act II ends with the marriage of Giselle, resurrected by holy intervention, to "honest Master Hilarion."

The brightest feature of this drama, for the audience, may have been its scenic effects, aided by a giant tank of real water, for which Sadler's Wells was then famous. Of the setting for Act II we read: "A cool, pellucid and silvery freshness plays all around. Myrtha appears from the back in a magnificent Car which expands as it advances. She is surrounded by playing fountains of real water, brilliantly illuminated with variegated fires."

From that time on, various fragments of *Giselle* outside of its true ballet setting can be traced to London. Sometimes it is the setting that seems odd, as when, in 1842, two minor members of the company from Her Majesty's Theatre (where Grisi had just danced the role) gave a *pas de deux* from the ballet in what was, virtually, a circus bill. Also, in 1845, Alfred Bunn, manager of Drury Lane, presented a *Giselle* with Madame Maria, a soloist from the Paris Opera Ballet, falsely advertising it as the first production of the ballet in England.

But in 1846, at the Princess' Theatre, now vanished, the story was borrowed for a serious opera, *Giselle, or The Night Dancers,* with music by Edward Loder. Music-covers and Victorian songs, such as Giselle's farewell to Albrecht—"Ah No! You'll Not Forget Me!"—sung by Madame Albertazzi, show that this piece was intended to be both tragic and refined. However, such is the Londoner's age-old demand that nothing be taken too solemnly for too long, that it was closely followed by a parody of itself at the old Adelphi Theatre, October, 1846.

This romping pantomime burlesque, *The Phantom Dancers, or The Wilis Bride,* had a distinguished cast. Its producer, Madame Celeste, who also took the role of Giselle, was a fine dancer by the

ordinary theatrical standards, if not by those of the romantic ballet. Other stars, Sarah Jane Woolgar as a feminine Albrecht, or Albert, and Emma Harding as Queen of the Wilis, can be seen in their roles in handsome lithographs which have become collector's items today.

The Phantom Dancers ran well into the following year. Its story is a fabulous hodge-podge of the original, bearing an even fainter resemblance to Gautier's than the ice-pantomimes of today to the fairy tales whose names they borrow. There is a crowd of quite irrelevant characters —Count Whirligig, Prince Noodlehead, and James de la Pluche, not to mention a clerk named Zippercoonzippercoonnickernockernip (in private life, a Mr. Mitchenson) and a bunch of young ladies known as "The Wili Gals." The show, with its singing, dancing, wisecracks and spectacular scenery, was a box-office success, and almost too far removed from the original ballet to be in bad taste.

By 1850, the great Victorian era of the romantic ballet in London was over. But the appeal of *Giselle* as a story (the ballet is still performed at the Paris Opera from time to time) did not altogether pass with it. In the spring of 1871 (when Carlotta Grisi was busy with fancy needlework in her beautiful villa near Geneva, and Marie Taglioni taught drawing-room dancing and deportment at a guinea per private lesson), a version of the ballet appeared once more at Drury Lane Theatre. It was sandwiched into an opera bill, and introduced Katti Lanner, a new dancer from Vienna—a competent artist by all accounts, but not in the magic succession. A critic of the day, after seeing this production, was gloomy: "Whether the ballet can ever be restored to its former status as a separate institution apart from the opera, is doubtful."

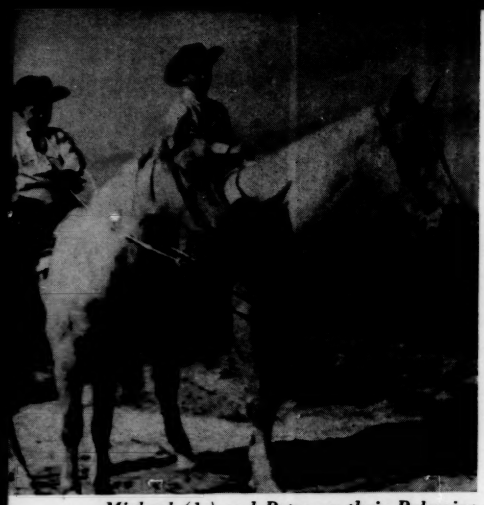
Nevertheless, in 1884, when other ballets of the Romantic Era were stone-cold and dead in London, a further version of *Giselle* was given during the Christmas season at the Empire Theatre, Leicester Square. The story was kept, as was Adam's music, but the cast sounds mediocre, with Miss Alice Holt as Giselle, and a woman Albrecht, Miss Sismondi, who, says *The London Times*, is a "pretty and graceful dancer." Either the mime was bad, or the critic dense, for we read in the same paper: "Pantomimic action is an almost extinct art in England, and it would not have been easy to comprehend the story without the aid of a few analytical remarks explaining the love of Hilarion, the adventures of Loys, and the nature of the Wilis." It sounds depressing —an unintentional parody.

The Old Adelphi Th. in London, where a "romping pantomime burlesque" of "Giselle" ran well over a year. Called "The Phantom Dancers, or The Wilis Bride," its characters included Count Whirligig. Prince Noodlehead, James de la Pluche, and a group called "The Wili Gals." It had singing, dancing, wisecracks, spectacular scenery and box-office success.

But among the audience at the Empire Theatre there may have been a few who, long years later, watched a young Russian star, Tamara Karsavina, dance in a one-act ballet called *Giselle, or La Sylphide*, bringing the story of *Giselle* to the Coliseum Theatre in May, 1910. There may even have been some present the following year at Covent Garden Opera House, when the famous old ballet really lived again, with Pavlova and Karsavina alternating as Giselle, and Nijinsky appearing as Albrecht in the Diaghilev production.

Strangely enough, because public opinion in 1911 was in revolt against early-Victorian sentiment, the story of *Giselle* was belittled by the London press. The dancers themselves — especially Pavlova, already famous—were acclaimed at once. But, says the *Times* of October 28: "Giselle, though a big role, does injustice to Pavlova's genius . . . the part exhibits many moods, but . . . it is all about nothing." Wilis, thought the critic, should be savage vampires, true to the Slav folk legend, and not sentimentalized: "Who could really be alarmed by these nice young ladies in white ballet-skirts?" . . . (There are) "far better subjects for ballets."

But with Diaghilev's revival in the great tradition, the enchantment began slowly to work again, and opinion gradually warmed toward the story of *Giselle*. Now, with its dignity reestablished by a few great dancers over the last forty years, its days of parody are probably over. Story and ballet, at last, are one. *THE END*



Michael (l.) and Peter on their Palomino mares "Pirate Gold" and "Golden Lady."

MORE ABOUT THE O'CROTTY BOYS

PHOTOS BY SANDY O'CROTTY

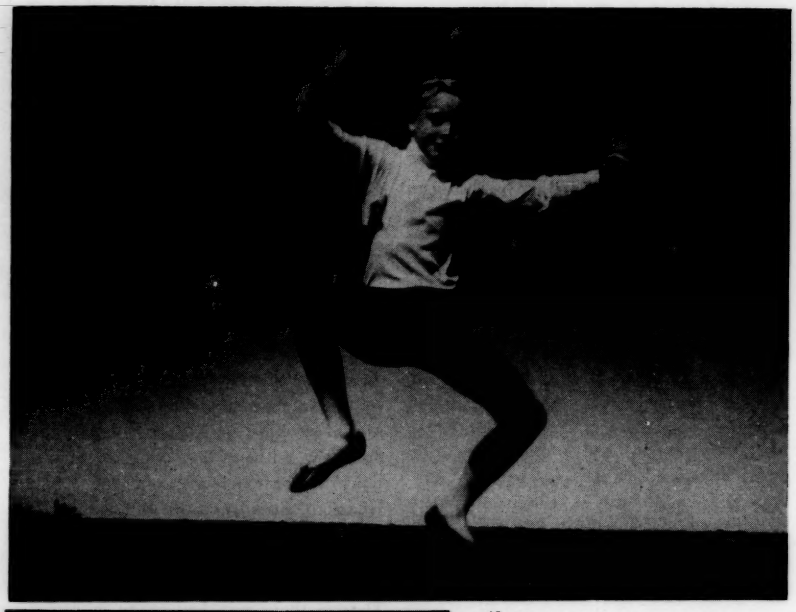
Rarely has a DANCE Magazine cover brought such an abundant and warm-hearted response from our readers as that of our August, 1957 issue. Readers not only enjoyed its striking beauty, but also applauded the fact that its subject—*boys*, strong and handsome—provided much encouragement to the cause of the male in dance. And so we here take pleasure in presenting more photos and information on the dance—and non-dance—activities of the two cover boys, Peter and Michael O'Crotty.

Peter and Michael, now 12 and 10 respectively, are in their third year of ballet-modern dance study at the Tucson studio of Lil Liandre. For a first-hand account of these two young residents of Peter O'Crotty's Rancho Despoblado, we quote from a recent letter from their mother, Sandy O'Crotty:

"We have been asked to make a little tour of schools in Mexico—Hermosillo, Guadalajaro, Mexico City. We will perhaps go there this summer, but only to learn, not to dance, as the boys are not ready for public appearances, although I am motherly proud of their improvisations.

"We were very pleased when Stuart Heisler, a moving picture director who filmed several of my husband's scripts last year, came by and couldn't believe two little guys had such elevation and poise. He was further impressed by their horsemanship and pistol shooting ability. Jack rabbits are getting mighty scarce around here! . . .

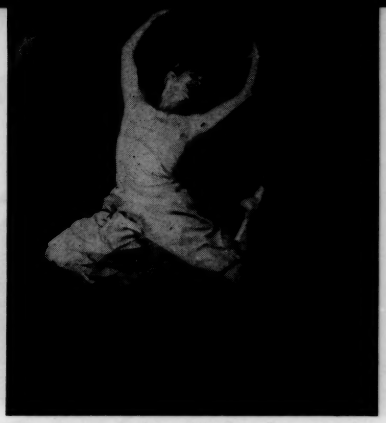
"Their best friends are two Navajo boys, and when these brown brothers ex-



Above:
Michael, inspired after seeing the film "The Bolshoi Ballet," improvises an amusing grasshopper dance.

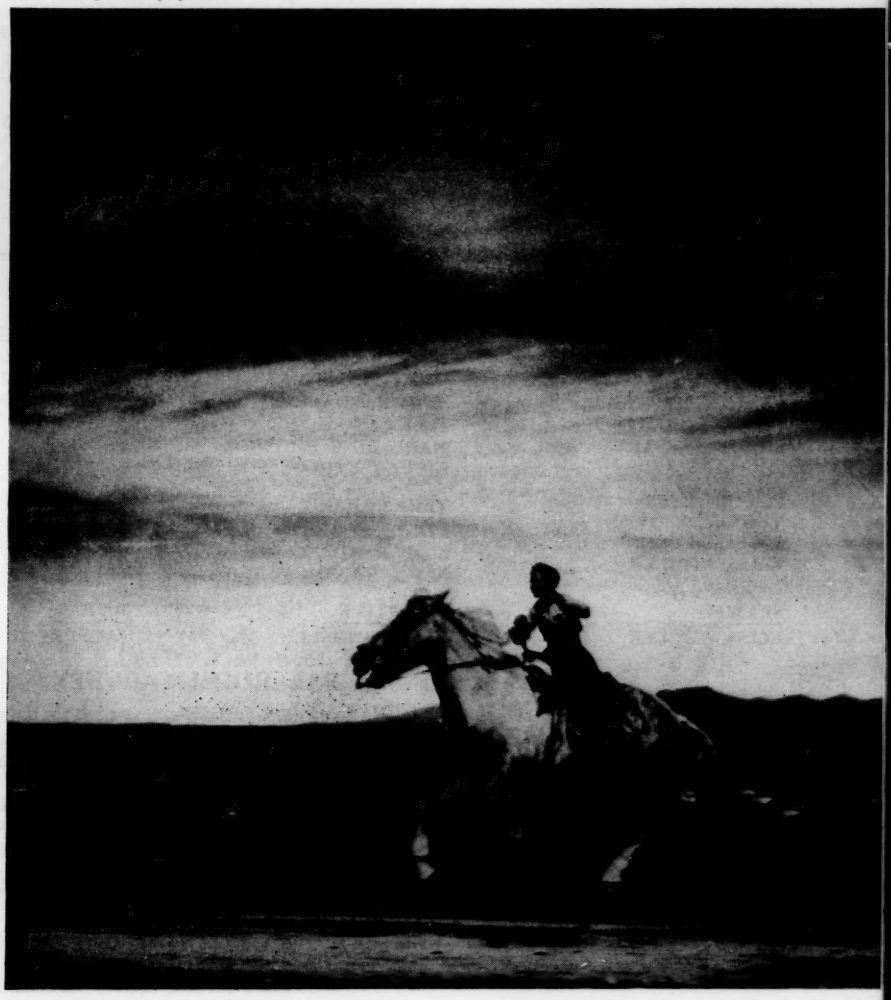
At left:
Peter (l.) and Michael

At right:
The O'Crotty family: Michael, Peter, Jr., Sandy and Peter, Sr. The latter, a film script writer, says: "If Pete and Mike ever amount to anything, it will be entirely due to their mother. She rides, hunts, swims, fishes and dances with them. She is not a typical 'stage mother,' refusing to let either of them do anything in public until they have something to offer." Mrs. O'Crotty studied dance and acting, gave up a contract with Universal Films to settle in Arizona.



The boys' teacher, Lil Liandre, was formerly well known as a concert dancer and member of the Martha Graham Co.

Below:
Peter goes galloping across the sagebrush Arizona plain of Rancho Despoblado. He won his school grade's marble championship, lost out to a 6-ft. Yaqui Indian boy in the city-county finals.



plained that Indian men do all the dancing (women just stay home and have babies), it pleased my two. . .

"The effect of their dancing has been felt by several of their school chums. At first Peter was teased, but one day he came home with a report card saying he had failed in citizenship. His father asked him why. 'The teacher came in the room just as I knocked Johnny on his rump. He said only sissies were dancers. I didn't mind that, but he kept shoving me. I got tired, so I pirouetted on the ball of my right foot and let the body weight carry my left hook, and so I gotta U in citizenship.'

"Now that the summer is here and Miss Liandre is away, both the boys go with me twice a week to the Tucson Jewish Community Center and work out there. . . Four other boys have now started taking modern dance and ballet.

"These two have already converted a few others to the realization that dancing has been a man's game throughout the ages, and that a beautiful body is something to be proud of" . . . *THE END*

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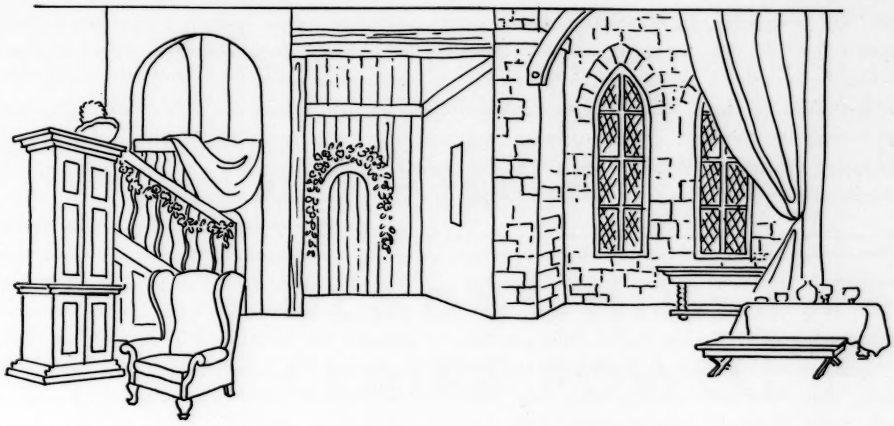

La Sylphide

Ballet in 2 acts
Music by Jean Schneitzhoeffer
Choreography by Philippe Taglioni
Book by Adolphe Nourrit
Scenery by Pierre Ciceri
Costumes by Eugene Lami
First presented at the Théâtre de l'Académie Royale de Musique in Paris on March 12, 1832, with Marie Taglioni as La Sylphide, Mazilier as James

When The Royal Danish Ballet visited the U. S. in the fall of 1956, the ballet that Americans took most to their hearts was *La Sylphide*. This was somewhat of a surprise, for the early 19th-century work might have been considered a "museum piece." But the Danes had lovingly preserved its old-world charm. And ballerina Margrethe Schanne seemed the embodiment of the supernatural, feather-light sylphide.

La Sylphide is an endearing work, and it is also a very important one in ballet history. It introduced the whole new era of Romantic ballet. Nymphs, wilis and undines became popular figures in ballet plots. An effortless, weightless quality of movement became the new style, with Marie Taglioni its most renowned exponent.

(over)

La Sylphide takes place in Scotland. Its first act is full of sturdy Scottish reels that contrast vividly with the supernatural atmosphere of the second act. James, a peasant, sleeps in a chair by the fireside. It is his wedding day, and Effie, his bride, will soon enter. In his dream James sees a lovely winged sylph. He falls deeply in love with her. Upon awakening, he is startled to see the object of his dream kneeling beside the chair. The sylphide vanishes mischievously through the fireplace. Was it a dream? Or was she really there? James questions his friend Gurn, who has been asleep in another chair. But Gurn has been dreaming of Effie.

James' mother brings Effie into the room, and the young man, still bewildered, greets her rather formally. But his old love for her soon returns. Effie's friends arrive with presents, and make fun of the forlorn Gurn. Suddenly the hideous old village sorceress appears. She offers to tell the guests' fortunes. But when she indicates that Effie will marry another, James furiously drives the hag from the room. Effie, reassured, goes to dress for the ceremony.

Once again the sylph appears to James, but this time downcast and weeping because she will soon lose her love. James tries to console her, and again falls under her spell. She vanishes, only to reappear dartingly as the wedding ceremony begins. Just as the bridegroom is about to place the ring on the bride's finger, the sylph snatches it from him. James dashes off after her, leaving his inconsolable bride to be comforted by the baffled guests.

The second act opens in a dark forest. The sorceress and her cohorts stir a boiling cauldron, and draw from it a shimmering scarf.

Daylight breaks and James enters, playfully pursuing the winged creature. The sylphide calls upon her companions and with them plays a tree-top hide-and-seek with James, who is soon dazed and exhausted by his efforts to catch her. The sorceress emerges from her nearby cave and offers him a scarf, saying that if he places it about the sylph's shoulders she will fly from him no more. Delighted, James presents it as a gift to his beloved, who is unaware of its magic powers. But as it touches her skin, she writhes in agony, her wings fall from her body, and, with a despairing look towards James, she sinks in death upon the ground. James collapses in grief.

In the distance a wedding procession can be seen. At its head are Gurn and Effie. And as the young man watches the procession fade away, a little platform drifts high up in the air. On it lies the sylphide, surrounded by curly-head cupids. She is on her way to immortality. *THE END*

NEW DANCE GROUP

(Cont. from p. 51)

Humphrey-Weidman, and West Indian. How did she learn about the New Dance Group? "Everybody knows about the Group," she said. "It's one of those places."

Barbara Kirschner, seventeen and a highly promising dancer, was a student at the American School of Ballet. "Ballet is cold," she said. "The atmosphere was tense. Here the teachers are friendlier."

Gregg Miller, a young man who has danced professionally, is now a scholarship student at the New Dance Group. "It started as a hobby and became an obsession. I had to dance more and more," he explained.

Aaron Cohen, another scholarship student, was a college student who in the last year shifted from a keen interest in writing to dance.

An increasing number of men have been taking class. A young man who owns a plumbing company in New Jersey, not even remotely an *arty* type, has been taking class for years. For him it serves the purpose of a gym workout, but with the additional factor of providing self-expression.

A housewife who has been studying for six years at the New Dance Group received her initial impetus from a professor at the University of Chicago who urged his students to "achieve coordination of mind and body." When she came to New York, she enrolled in a modern dance class in one of the local colleges. However, she was oppressed by the formal class atmosphere. One day on a bus, she sat next to a girl carrying a tote bag from which leotards were sticking out. Sharing a common interest they struck up an acquaintance. The Chicago expatriate discovered that her companion was a student at the New Dance Group and was rhapsodic about its merits. The Chicago lady then shifted the locale of her dance exertions and has been with the New Dance Group since.

There is a certain irradiation of dance consciousness among the friends of dance students. There are successive generations of young men — measured in years rather than decades — who come to pick up their girl friends after dance class. They stand around awkwardly in the atmosphere of extensions and *pliés*, embarrassed at first by the serried ranks of exuberant anatomy. Then little by little, they assimilate some

(over)

Paul Whiteman said: "For Silver see STERLING, but for dancing see STANLY"

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NEW DANCE GROUP

(Continued from Page 61)

of the lore of dance. They learn to appreciate the line of a body or a bravura movement. They develop a grudging respect for the dance students' athleticism and concentration. (The students during class don't so much as glance at visitors.)

The next step is when the young men are dragged, first reluctantly, then complaisantly, to dance recitals — very often to see the teachers of their girl friends perform. Some of them even develop a kind of timid, abashed connoiseurship about dance. They become, if only marginally, part of the in-group.

The final phase is after marriage. The young man sits at home with the baby, while his wife, perennial dance student, takes her intermediate class in Humphrey-Weidman. ("I was good tonight," she announces breathlessly when she comes home.)

The classes themselves provide a vivid spectrum of physical types and talents. In the fundamentals classes, there is ineluctably a high proportion of ineptitude. Students are shy, their bodies often ungainly, and it is hard for teachers to find students who will lead. A number of students enroll for a few months, then drop out permanently. But even this is an important function, for then the fantasy about dance is firmly tucked away. But in every class there are always a few with an obvious flair and others who are having a whale of a time. In the more advanced classes, the atmosphere is no different from that of a professional dance studio — the same taut, disciplined bodies, the same impassioned concentration. There is, perhaps, a little less surface theatricality. The leotards and tights tend to be austere, unembellished; stage makeup infrequent.

The level of instruction is exceedingly high. Especially impressive is the capacity of the teachers to verbalize what they are demonstrating with precision and vividness. For many of them teaching is obviously both an art and a performance. Muriel Manning, demonstrating a pattern of a turn and a leap, called out with a touch of drama: "You're to take the whole body and *fling* it to the wall! What the audience must see is the moment of defying gravity." She studied the performance of the group. "I don't see any passion," she said petulantly.

Nona Shurman, whose uninhibited gusts of laughter and tireless enthusiasm are legendary at the Group, was explaining a certain type of contraction: "Have you ever touched those plants in the Bronx

Botanical Gardens—the sensitive plants?" She then made a sinous withdrawal motion with her arm. "That's the feeling you should have . . ."

Miss Shurman underscored one of the chief advantages of the New Dance Group. "There are so many teachers," she explained, "you can approach the same movement in different ways. One teacher can't give you everything. Students can choose what style suits them best. One teacher may build up strength, another may develop fluency, the specialty of another may be huge turns and leaps."

Lila Lewis, who recently performed at the New York City Center Opera as principal dancer, stressed the psychological advantages of modern dance. "When people start to dance," she said, "there is often tension throughout their bodies. When they learn to dance, they channel their tensions."

What lies ahead for the New Dance Group? Because it is providing a unique function, we can expect the Group to continue along its well-travelled road. However, there is likely to be a return in the future to the idea of performances. The former quarters had a stage which made modest recitals possible. There may be a stage built in one of three current studios, so that advanced students can choreograph and perform their own work. In the meantime, the New Dance Group is making a very considerable contribution to dance.

THE END

AUSTRALIAN IN N. Y.; The 1st Australian dancer to receive a Fulbright Fellowship, Coralie Hinkley, of Sydney's Bodenwieser Dance Co., has been studying for the past year with Doris Humphrey at Juilliard and at the Martha Graham School. She participated recently in Miss Humphrey's choreog. demon. for the Walter Sorell course at The New School.

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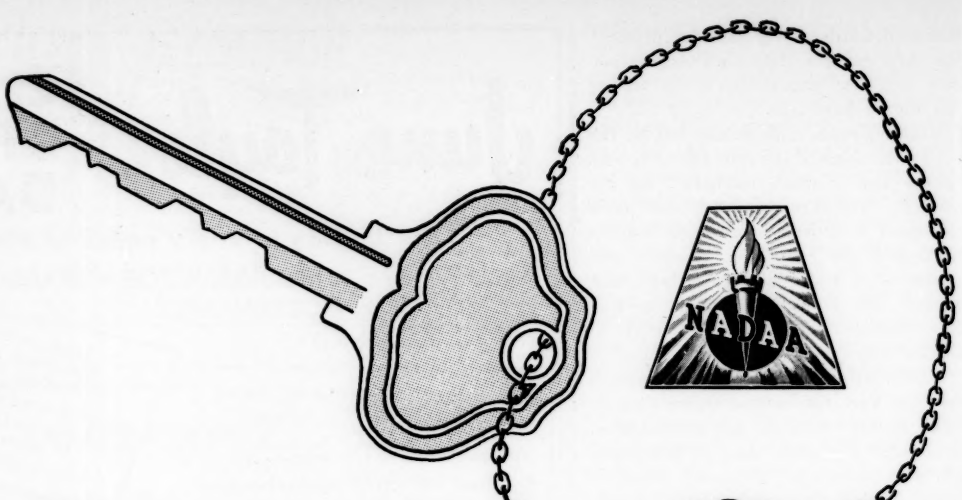

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Jack B. Mitchell

WALTZ PIVOT PAR EXCELLENCE: Marge and Gower Champion in a companion photo to our cover picture. In the accompanying article the star team of stage, screen and TV give some advice to ballroom dancers. Marge's dress is by Scaasi Inc. of N. Y. and her coat is by Hollywood designer (and ex-dancer) Don Loper.

BALLET HELPS BALLROOM?

Champions Feel Intensive Ballet Work Hampers Ballroom Dancers' Progress

BY DONALD DUNCAN

A couple of months ago in New York, Marge and Gower Champion were indulging in their favorite form of off-stage relaxation — going dancing. During a Rumba number at the Persian Room an actor friend, partnering Marge, said: "You're pretty good at ballroom — for a ballet dancer."

"That, sir," said Marge, "is the perfect compliment!" And she meant it sincerely — for thereby hangs a tale. Once there was a period when Marge's intensive ballet training gave her a hard time in social dancing.

At the Ziegfeld Theatre, in odd moments between rehearsals for their recent stint on the Perry Como Show, the famous couple talked to us on the ballet-versus-ballroom question. Between sentences one or the other, or both, would have to dash up to the stage to settle a spacing problem, for a run-through of the *Look Who's Dancing* sequence with Perry, Shirley Booth and George Sanders, or to rehearse the scene in which Como was being taught by Marge to disentangle his feet via a "Magic Chart" on the floor. (She was patient with her willing but inept pupil. "Now you're doing fine — with just a little effort we can make you another Kathryn Murray.")

During her teens, Marge told us, she was obliged to seek out just such ballroom coaching — in a serious vein. It was far from being a matter of knowing

left foot from right, for she was already a highly skilled dancer, having begun her training very early with her father, Ernest Belcher, one of Hollywood's best known ballet teachers. It was more a question of not trying to lead, of not being a soloist on the ballroom floor.

In her junior high school days (when such things are of paramount importance) it was also a question of holding her man. A class-mate was a young ballroom virtuoso named Gower Champion. On their dancing dates he was inclined to bring up the now-look-who's-leading-here argument. "By the time I was out of high school," Marge recalls, "I was a pretty good social dancer. I finally got the knack of remembering not to strike out for myself."

Things were the other way around for Gower, who began with ballroom training. It was not until he was established as a teen-age performer that he backtracked to get his major training in ballet, modern and tap. His ballet teachers have included Ernest Belcher and Leon Fokine. Among their mentors both Champions number Louis Da Pron, Nick Castle, Hanya Holm and Thomas Sheehy.

At the age of 11 Gower was sent to the Hollywood ballroom classes of Elissa Ryan. These were very "white glove," but, far from protesting, he took to the work like a duck to water. Very soon he was winning trophies with his first partner, Jeanne Tyler. At the famous Cocoanut Grove the youngsters placed first in a Los Angeles *Examiner* contest staged by the ballroom exhibition team of Veloz & Yolanda — and off they went into show business, as Gower & Jeanne.

In 1947, after successful separate careers (and following Gower's wartime hitch in the Coast Guard), Marge and Gower renewed the romance which began in junior high. They became a dance team—and husband and wife. Nowadays, as they do their brilliant turns about the stage, it is hard to imagine that the Champions ever had a who's-leading-whom hassle.

"Story ballets" are their present-day trademark, and the Champions cannot be categorized as "exhibition ballrom dancers." Nevertheless, they are the closest equivalent to that now-vanishing breed, and they are the envy of every would-be ballroom perfectionist.

They have a few words of advice for social dancers. In answer to the query as to whether ballet training is a help, their answer is — definitely not. On the positive side they say that dancing is for fun, not a social ordeal — so relax! And, the way to become a good dancer is by practice, practice, practice.

As an aside, Gower registered his pet peeve — watching ballroom couples, who are otherwise on the beam, doing pivots out of rhythm.

It was no surprise to discover that these smooth, smooth performers have a special fondness for the Waltz. It was this dance we asked them to do for the special cover photo on this month's DANCE Magazine.

In their "how to" book, *Let's Dance With Marge and Gower Champion* (Grosset & Dunlap, 1954), they say: "We may as well own up to it right now — we love the Waltz. It is showy without being athletic. It provides a chance for the men to display unaffected grace and for the women to show off their loveliest gowns... We advocate a limit of 12 couples on the ballroom floor whenever the band plays a Waltz. . . This dance requires a lot of room to swing about it. You can meander to a Fox Trot, chatting about the girl's low-cut gown over there or that man sawing on his steak. But the Waltz is not a conversational dance. It requires a constant flow, a sense of swirling about the dance floor . . . *make it smooth and flowing.*"

•

FORMATIONS FOR TEENS

Team Figure Formations Add a Touch of Spectacle to Ballroom Demonstrations

BY HELEN WICKS REID

For young people who are learning ballroom dancing, the nondescript incentive of "preparing for the future" is far too general and needs to be supplemented regularly in order to maintain interest. An end-of-the-year program often seems to them like something years ahead. In our classes we have had encouraging success in stimulating enthusiasm by scheduling four major occasions—a Christmas dance, a "Courtesy Tea" at mid-term, a spring Cotillion, and a demonstration at the close of the season. The students thus always have something more immediate to work toward. These events are supervised by the pupils' own Special Activities Committee.

A highlight of our demonstrations has been a performance of formation figures. These are done by the 9th Graders, who are in their third year of dance training. At their first meeting the Committee members are furnished with a list of pupils regarded as sufficiently competent to learn formation work. From these names the Committee selects 8 girls and 8 boys. (A team of this size, I have found, works well into figures.) Pairing off is according to size, and if this arrangement makes any participant unhappy, his request for a change of partner is decided by Committee vote (which is usually in favor of sticking to the plan of size).

The girls have a meeting to decide about dresses—what color they are to be, whether it is possible for all to have new ones, etc. The boys have a similar meeting where they work out ways and means of getting everyone into dinner jackets (their own or borrowed) or into dark suits with bow ties to give a similar effect.

Students are eager to be chosen for the formation team and respond enthusiastically to the idea of dressing up for the performances, which take place, not only at the school's ballroom demonstration, but at the ballet program as well. This year's group received about 20 hours of extra coaching for the figures outlined below. These are done in four rhythms and the eight figures take about five minutes to execute.

INTRODUCTION — "ad lib" based on Entrance music. 4 meas.

ENTRANCE — medium Fox Trot with definite beat, 4/4. 16 meas.

	No. of Measures
Girls of Couples 1, 2, 3, 4 enter and kneel (one knee)	4
Girls of Couples 5, 6, 7, 8 same	4
Boys of Couples 1, 2, 3, 4 enter	2
Boys of Couples 5, 6, 7, 8 enter	2
Boys turn ¼ rt. to face partners	1
Each boy offers R hand to partner who places L hand in it	1
Girls rise	1
All take Closed Pos.	1
	16 meas.

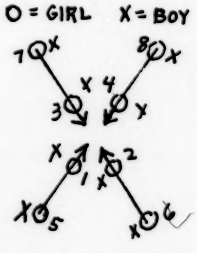


FIGURE I, Slow Fox Trot, 4/4, 16 meas.
Travel counterclockwise in "spokes."
On 1st 8 meas. reach next corner.
On 2nd 6 meas. reach next corner (couples are now ½ way round stage).
On last 2 meas. take positions shown in lower part of diagram following.

Jack B. Mitchell

COLLEGIATE LA RASPA: Students at the Senior Dance of the U. of Conn. at the Hotel Statler in Hartford on June 11 dance a lively Mexican interlude of "La Raspa."

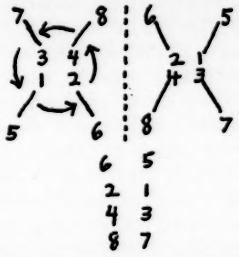


FIGURE II, Slow Fox Trot, 4/4, 16 meas.

A progressive quick, quick, slow-slow-slow step fits the formations of this Fig.

We used step, cross, step for the quick, quick, slow — the boy crossing in back and the girl in front (shoulder lead)

The ½ turns to follow arrows were made on slow-slow.

At the end of 10th meas. all couples should be back in place — boys facing fwd.

On 11th and 12th meas. girls make ½ turn to face fwd at side of partner.

On 13th and 14th meas. they turn ½ back to place.

On 15th and 16th meas. form one large circle.

(NOTE: On the above 32 measures the accompanist should elaborate. The 4th beat of the 32nd measure should be used as the "and" of the Tango which follows. There are no transitional measures.)

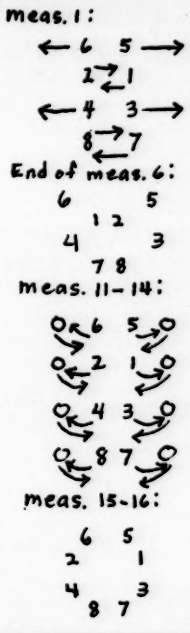


FIGURE III, Tango. (If 4/4, 8 meas.; if 2/4, 16 meas.)

Couple 5 leads downstage center.

Others fall in to form single file of couples.

Use any progressive step for this.

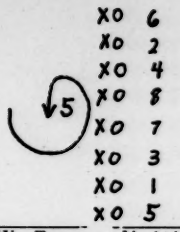


FIGURE IV, Tango. (If 4/4, 8 meas.; if 2/4, 16 meas.)

Couples "peel off" as shown in diagram.

1st couple goes to 3rd.

1st and 3rd go to 5th.

1st, 3rd and 5th go to 7th.

2nd couple goes to 4th.

2nd and 4th go to 6th.

2nd, 4th and 6th go to 8th.

On last count all face stage R in straight line — Closed Pos.

(We used a turning step for this figure.)

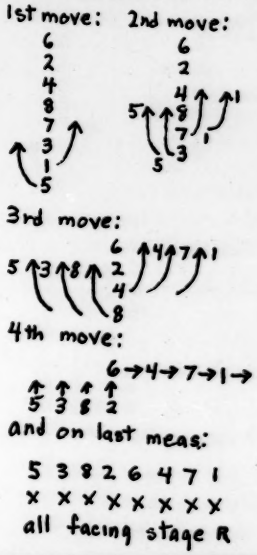


FIGURE V, Quickstep, 2/4, 16 meas.

Using "grapevine" type step, travel toward audience.

On last 4 counts take positions indicated in diagram — arrows show which way boys of each couple should face.

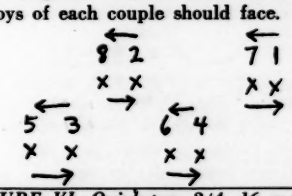


FIGURE VI, Quickstep, 2/4, 16 meas.

Each 2 couples exchange partners every 4th count —

Boy does 4 steps fwd and 4 steps bwd; girl turns on each 4th step to make the change.

Use R shoulder position when boy goes

"VIER UND EINS, ZWEI, DREI": "4 and 1, 2, 3" was the first German phrase Alice Swanson and Don Byrnes had to learn in order to count Cha-Cha in their teaching stint in late May at Wiesbaden. The N.Y.C. pair, who taught American rhythm dances to some 500 European instructors at the international convention of the Allgemeiner Deutscher Tanzlehrer Verband, returned with enthusiastic reports about that organization and the quality of dancing and teaching on the Continent. We've asked them for a report for our Aug. issue.

fwd, L shoulder position when he goes back.

FIGURE VII, Interlude — Waltz, 8 meas.

Girls of Couples, 5, 8, 2, 3 waltz in to form circle, stage R, backs to center.

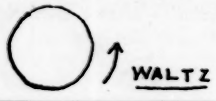
Other girls form circle stage L — *4 meas.*

Boys and girls move toward each other— boys making 1 turn, girls not turning— *2 meas.*

In Closed Pos. form large circle (or oval) — *2 meas.*

FIGURE VIII, Waltz, 32 meas.

Dance a 16 meas. combination twice.



FINALE, Waltz, 16 meas.

Girls take indicated positions using 2 waltz turns — *4 meas.*

On above boys waltz to sides of stage.

Girls slowly kneel as boys hold position — *4 meas.*

Boys take 2 waltz turns to side of partner — *4 meas.*

Boys take girls' outside hands with their inside hands — *2 meas.*

Hold pose — *2 meas.*

NOTE: Accompanist should take license on last 4 measures to allow for stage picture.)

Lyrical music should be used for this work. It should allow for elaboration on the part of the accompanist. The sequence of rhythms is predetermined and there are no transitional measures. The accompanist is most important.

•

SIDELINES SYMPOSIUM

CONVENTION ESCORT SERVICE

A charter member of the League of Standby Spouses, a gentleman whose sole connection with the profession is that of convoy duty for his dance teacher wife, recalls his 1st appearance at a convention banquet many a long sumer ago. He was greeted by a fellow sufferer, similarly decked out in white jacket and black tie: "Welcome, pal — I see you've joined the Mouse Brigade!"

DANCING OUT IOWA WAY

Excerpts from some correspondence with S. Joseph Toy, a graduate student at Iowa State College in Ames, gives a glimpse of the Mid-West dancing climate.

"If all goes well," he writes, "and I don't spend too much time dancing, I should receive a Ph.D. this summer. . . I didn't really begin to learn ballroom dancing until I was halfway through college. At a party a couple of years ago it turned out I was the only man there who could dance — and I just about danced myself silly. Soon found myself conducting a weekly ballroom class at the request of the party-goers."

At Iowa State, they have square and folk dancing and a modern dance group in the Women's Phys. Ed. Dept. There is a formal student ball once a month, plus numerous smaller week-end dances. "Despite all this interest," reports Mr. Toy, "99% of the people here don't know the difference between a Fox Trot and a Waltz. All they do is hug each other and shuffle around at random in one spot. Tango? They never heard of it. Even orchestras can't (or won't) play Tangos. Last year at the Val-Air Ballroom in Des Moines, I ventured to request one from Ray McKinley, leader of the Glenn Miller Orchestra. His answer was brief: 'We don't play Tangos.' Last Christmas at the Chicago Aragon, my partner asked Urbie Green, conducting the Benny Goodman Orchestra, for a Tango. He said they didn't have one but would play a Rumba — but they never got around to it.

"This winter the juke box at the Student Union featured for slow dancing *Silhouette, So Little Time, Chances Are* and *Tammy*. The last is about as distinct a Waltz as a Waltz can be, yet everyone (I mean 100%) does the same thing to it as to everything else. . . *American Bandstand?* I agree that it does a lot of good by diverting what might otherwise be destructive tendencies in teenagers, but think it poor dancing to imitate. There are two very similar programs here: *Seventeen*, on WOI-TV in Ames, and *Harris Hop* (named for emcee Lee Harris) on WHO-TV in Des Moines. Both are at the same time 5 to 6 on Sat., and though they are only 35 miles apart and the areas from which participants come overlap, the type of dancing on one is distinct from the other. *Seventeen's* fast dancing is similar to that on *Bandstand*, which to me appears to be mainly just step-bounce, step-bounce, etc. Most of the fast work on *Harris Hop* — the best of the 3 shows, is real Jitterbug. Possible reason? Each week Arthur Murray instructors give demonstrations.

"Recently I received a bid to a sorority dance at the Boone Country Club. It was called a 'Cotillion Formal.' I asked my date if we were expected to do a real cotillion. Was she surprised! It seems the girls had chosen the name under the impression that it meant 'southern atmosphere'."

D. D. O.

BALLROOM CLUB AT U.N.

No Disagreement at the United Nations on The Value of Ballroom Dancing

Eureka! Diplomats and statesmen — we've seen a practical demonstration of something that can bring the nations of the world into happy harmony. It's the Cha-Cha!

Last month we looked in on a gathering of the United Nations Ballroom Dancing Club. There, in the glass-and-marble splendor of the UN buildings on Manhattan's East River, we watched an assemblage of people from twenty different countries — from Taiwan to Finland, from Chile to Iraq. Studiously but happily, they were devoting a couple of hours of after-work toil at mastering the intricacies of Cha-Cha.

This unique international club is open to employees of the United Nations and its affiliated agencies. With about 150 currently enrolled, it is growing fast. Attendance, of course, varies according to the load of overtime work resulting from General Assembly or Security Council meetings, or from the numerous crises in world diplomacy. The club's roster includes members from many more countries than the twenty represented in the class we happened to see.

Giving the dancers a fast work-out at this particular session was the well-known New York City teacher Donald Sawyer. He had a problem, in that some of the members were whizzes, some so-so, and some virtually beginners. A few of the best got their chance to shine as demonstration partners for the guest teacher. At the end Mr. Sawyer won a round of applause, but his best compliment was the fact that very few chose to sit down for a rest during any portion of the class.

Naturally, it's not always Cha-Cha. The club's Program Committee, headed by Margaret Rukavina, an officer in the UN Fellowship Program, scheduled for the members six demonstration classes with other leading teachers during June. In addition to Mr. Sawyer, Costello D'Alton and Marguerite Governal, Mr. and Mrs. Michael Parker, Val Escott, Harold Halliday and Robert Luis were instructors for the group.

A year-round activity, the UN Ballroom Dancing Club provides for its members, in addition to instruction, special dance parties. Entertainment at two recent ones featured bands and performing dancers from Trinidad and Haiti. *D.D.*

Jack B. Mitchell

NATIONS UNITED IN DANCING: Here are camera glimpses of a recent class at the United Nations Ballroom Dancing Club. Top L: Mrs. Cober Leeper, of the USA, who works in the UN Fellowship Program, demonstrates Cha-Cha with Donald Sawyer, guest instructor for this particular session. Top R: In this line-up are club members from the Philippines, Trinidad, Iran, Panama, Iraq, Taiwan, Jordan, Puerto Rico, Japan, Canada, Israel, France, Cuba, Guatemala, Australia, Uruguay, Finland, Chile, the United Kingdom and the USA. Center L: Program Chairman Margaret Rukavina enjoys a turn with the instructor. Center R: UN statistician Lourdes Lim, from the Philippines, is chosen as a demonstration partner. Bottom L: Behrooz Sadry, from Iran, of the UN library, is the club's disc jockey (and an accomplished jitterbug). Bottom R: Mr. Sawyer gives a solo analysis of right turn in Cha-Cha.

AMERICANS ABROAD: Alice Swanson and Don Brynes, on their recent visit to Germany, danced this exhibition number for the teachers' convention floor show in Wiesbaden (see p. 68). Note Miss Swanson's resemblance to her cousin, Gloria.

NEWS OF BALLROOM DANCE

HERE AND THERE

Dance teachers, take a bow. NY Daily News columnist Robert Sylvester paid a handsome tribute to the "Prom Season Kids" who patronize Manhattan cabarets in school groups this time of year. "The gals," he writes, "are identified because they are the only ones in the night clubs wearing evening gowns, usually in pastel shades. The boys can be tagged because they all wear white evening jackets, usually with a dark flower in the buttonhole. . . They're the best dressed, the best behaved and by long odds the most attractive night club customers of the year."

Lawrence Welk, whose Mon. eve. show is off the air until Aug. 25, has been doing some one-nighters with his orchestra. Two of his June dates were in his native territory — Minot, N.D., and Huron, S.D. . . Veterans Mary Raye & Naldi, who have been a team since 1935, are retiring from dancing. Now residents of Havana, they have ballroom schools in both the Havana Riviera and the Havana Hilton hotels.

Society bandleader Lester Lanin was scheduled to be married to Marilyn Weiss June 30. . . Heliodoro (Teddy) Rodriguez, NYC dancer-teacher, one of the early contest winners in the NY Daily News Harvest Moon Ball, died in NYC June 4 at the age of 47.

The Nat'l Ballroom Operators Assn. has launched a campaign to acquaint the public with the availability of good dance music in the ballrooms. NBOA Pres. Carl L. Braun, Jr., points to the enormous improvement in the quality and tempo of danceable music now being played by name bands, and adds special praise for local and territory bands. Citations, based on nominations from NBOA members, will be made to a number of local or territory orchestras at the operators' convention this fall in Chicago.

On June 11 Esther Mattix, Past Pres. of the San Francisco chapter of the Nat'l Smooth Dancers, was chosen Honored Citizen of the Day in SF for her work, in collaboration with the SF NSD group, in presenting a Charity Ball for 2 years to benefit the SF Guild for Crippled Children.

SO. CALIF. BALLROOM NOTES

The Board of the Nat'l Smoother Dancers announces that the San Diego chapter will continue with the original Cavalcade, which has been held for the past 8 years at the Hotel Del Coronado. This should clear up much confusion pertaining to this spectacular contest event, which has been the "baby" of the San Diego members since 1950. They point out that there is no relation to another contest of a similar name, which cannot be held in San Diego County.

Tiff Payne, who is always in the winners circle with his wife Murnie in contests ranging from Harvest Moon Ball to Aragon Waltz Trophy, directed the contest for the Sertoma United Charities' 5th Starlight Ball, held at the Hollywood Palladium. It was a no-grumble contest, as Tiff eliminated all the bad judging features he has encountered from a contestant's angle, while incorporating excellent judging points from qualified teachers. When word of this almost perfect set-up leaked out, there was an influx of so many contestants that they had to dance in 5 separate groups. 1st place went to Babe and Duke York of Whittier, with Penny Morris and Bill Haggerty placing 2nd.

More ballrooms in LA added to 2 top hotels — the International ballroom in the Beverly Hilton, and the still un-named one in the Town House, where the decorating cost is astronomical.

Gladys Bowen just returned from Yokohama, San Diego's "sister city," as one of a good-will delegation. Gladys says that everywhere in Japan the people have 2 loves — ballroom and baseball. . . Another returnee, Virginia Rose, had a Playhouse 90-type finale to her So. American trip. Her hurried withdrawal from Caracas was during the anti-American demonstrations. Virginia's new Dance Arts and Little Theatre Center in the San Fernando Valley opens July 1. It has a theatre and ballroom in addition to the dance studios.

Photo of any month — or any year for that matter: a well-known cameraman, just for his own amusement, superimposed Lawrence Welk's face on the body of a T-shirted teenager, gyrating on *Bandstand* to *Witch Doctor!* I've got news for him—dancewise, Lawrence can swing with the best of them. . . Betty and Burnett Bolloten have moved to S.F. They formerly lived in San Diego, where they studied with Chita and Don Carlos, then moved to L.A. and continued work with Mr. and Mrs. William Thomas and won the NBOA contest in NYC. We predict they will win more championships in S.F.

Ballroom people making news: Briney and Helen Wammack, of Reedley, Calif., whose Silver Moon Ball embraced students of 5 towns . . . Dottie Dee, who had the Statler swinging with a Grand March danced to, and with the movements of, *The Stroll*. . . Gene Parker, with his unique methods of teaching HS students, being roundly applauded by visiting teachers for his direct approach and great material. . . . A nameless couple who placed 3rd in the Sertoma Charity contest, raising you-know-what to such an extent that they refused even to be pictured with the 1st and 2nd place couples. . . . Dan Wallace, conductor of the Royal Cotillions embracing ALL of the island of Oahu, in Hawaii, brightening the local scene on a 2-week visit. . . Ilean Hinckle, at an Associated Dance Teachers meeting, presented a no. she staged for a Las Vegas hotel, where her group consisted of cuties with 2 left feet, selected by and friendly with the Boss Men. What a choreographic chore! The no. was terrific.

The engagement of Diane Da Pron and Dave Comorre was announced at the finale of the Sheehy-Louis Da Pron show at the Ebell. Regulars on the Perry Como show, they planed out for L.A. after their Sat. night stint, arriving at curtain time.

Just found out (and why didn't I think of it?) why the abhorrent version of the Waltz, known on the Coast as the Slicker Waltz, was originated. In contests held in mammoth ballrooms requiring dancers to travel continuously around the floor, the judges were usually herded together on a high bandstand. Since the desirable spot to be seen is directly in front of the judges, the contestants would prance prettily at this vantage point and then

cagily move out of vision range. Then away they'd go, not unlike Jackie Gleason's dance trademark, running as fast as they could in tempo (rarely closing on the 3rd count) to complete the circle. Visitors here have been astonished at this waltz-wickedness and have compared it to the movements of a furtive kangaroo. The fault lies with the people that run contests, who compel these beautiful dancers to vie for recognition. And let's have some pity for the poor judges clinging together on the bandstand, blinded by spotlights, fighting off high-altitude dizziness combined with mal-de-mer from the swirling skirts. Perhaps this is another reason that the Sertoma contest rates another pat. The judges actually SAW the contestants' feet. Nat'l Smooth Dancer contests are well organized also. One sad point, however — the Slicker Waltz is still being danced. *Katherine Sheehy.*

MID-WEST BALLROOM ITEMS

WGN-TV in Chicago has a new program called *Time for Teens.* It's an hour long at noon on Saturdays and is emceed by Stan Howard, formerly of Phila. A few dance records, chosen by a committee of youngsters, are played. WGN bars Rock 'n' Roll, so the music is conservative. Stan has an elaborate system of contacting individual teeners, each of whom fills out a form stating record preferences. He reports that he has a response of 40,000 forms from those in the Chicago area. . . Another new teenage dance program on TV is the *Record Party*, 12:30 on Saturday over WBBM. This variety show, emceed by Ray Rayner, devotes the majority of time to dancing.

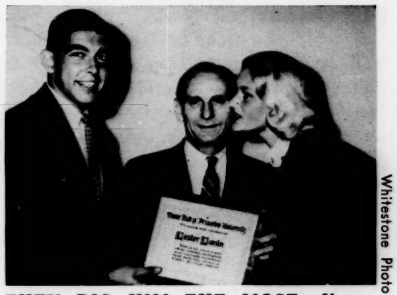
An amusing picture story by the Chicago Tribune's "Molly" reports on styles of dancers seen at high school proms. Her types of boys are the determined dancer, the hungry dancer, the enthusiast, the singer, the show-off, the conversational ball of fire, the suave type and the "mixers" — who cluster in corners with their buddies and make remarks about the girls. . . Teacher Bobby Rivers had over 400 entrants in his ballroom contests this month. *Louise Ege*

NORTHERN CALIF. NOTES

There's nothing quite so devastating as to have a young person say, "I went to my first formal last night, and the kids don't dance the way you taught us." When I inquire where "the kids" learned to dance, I find that they have learned only from what they have seen on TV — but the harm is already done. . . Regarding the "Letter to Disc Jockeys" in the June BALLROOM USA, the follow-up is clearly up to us dance teachers. . . On Channel 5 we have the Ted Randall Show which features teenagers. The majority of youngsters on a recent program I watched were from Alameda HS. Their R 'n' R was not as varied as that on *American Bandstand*, and their Slow Fox Trot was no beter. However, they did dress more becomingly.

The long-time friend to many dancers, the kindly white-haired hostess at Sweet's Ballroom in Oakland, always known only as Kelly, died in May.

Gladys Blankenship



Whitestone Photo

THEY DIG HIM THE MOST: Vassar Freshman Carol Brightman congratulates bandleader Lester Lanin, as Norman Kurland of Princeton presents him a citation from the Princeton Tower Club. The group made an 85-college poll which voted Lanin the college dancers' No. 1 maestro. His latest album is "Lester Lanin Goes to College."

CANADIAN CHAMPIONSHIPS

The Canadian Dance Teachers Assn. held their 3rd Annual Amateur Ballroom Dancing Championship competition May 30 in the Palace Pier, Toronto's largest ballroom. Though it was a warm, humid evening, attendance was excellent for Toronto's 1st attempt at a major competition. Teams came from as far away as Victoria, B.C., and Halifax, N.S.

14 couples took the floor from the 1st round, and there were 9 in the semi-finals. Winners were: Alex & Marg Robertson, Hamilton, Ont.; 2nd, Jack & Chris Bullock, Toronto; 3rd, Len & Ann Hart, Halifax (last year's winners); 4th, Peter & Phyllis Radcliffe, Dartmouth, N.S.; 5th, Cyril & Renee Cope, Toronto; 6th, Frank & Betty McKie, Toronto.

Some of the events were marred by music tempo faults—some too slow, some too fast. The speed of the music for the Viennese Waltz made the dancing more like an endurance contest, and the competitors were permitted to dance only Natural and Reverse Turns and Fleckerls, thus creating a monotonous effect. In one event an adjudicator made up his mind smartly before the competitors had danced 16 bars of music and raised his card to signify judging complete. He must have become mighty tired holding that card aloft until the others caught up with him!

A Latin American exhibition of Samba-Jive-Tango-Charleston by Basil Valvasori and Mary Anderson was very well received. This was followed by a Formation Team composed of CDTA members. Least said — sooner forgotten! *Jim Clelland*

VALUABLE NEW BOOK

May I Have This Dance? by Harriett Schonberg (99 pp., $3.96, Kamin Publishers, NYC), is something new in books on ballroom dance. To the best of my knowledge no one has ever before set down in black and white a practical guide on how to conduct classes on the teen and preteen level, with *all* procedures from arrival to dismissal clearly outlined.

"What Makes a Good Teacher," "Organizing a Ballroom Class," "The General Construction of a Lesson" and "That All-Important 1st Lesson" are the 1st 4 chapters. Then come Lessons (1 through 11) for 6th, 7th and 8th Graders, followed by 10 pages of supplementary material. An integral part of the course is the imparting of a sound knowledge of ballroom etiquette. The lesson plans include parties—one for Christmas, a Valentine Cotillion and a Spring Party for closing.

"You must love children if you want to teach them . . . must enjoy both dancing and teaching if you expect your pupils to respond . . . must have a sense of humor. . . Never use your pupils for a humorous demonstration. . . Praise often and warmly . . . give them many changes of partners." What she has written so knowledgeably about how to conduct classes indicates that Mrs. Schonberg must be a truly fine teacher.

We differ on a few points. She advocates seating pupils for short talks on etiquette. I prefer to slide such instruction in unobtrusively, so that they absorb this knowledge almost by osmosis. She speaks of having one's assistants do this or that. What happens if one *has* no assistants? She allows time for refreshments at all classes, instead of at parties only. And she includes some instruction at parties, a procedure most teachers I know avoid.

I find little to question in the technical material presented, though we don't all present it in the same way. For instance, I never teach a *diagonal* two-step. To me a two-step is a SIDE-close-step, and that's

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that. Her presentation of Polka is almost word for word like mine, though I give pupils the choice of either a lift of the heel or a skid (like a buck or chug, from Tap) in preference to the true hop. (Mrs. Schonberg mentions only the heel lift.) Also, in the choice of dances, there are regional differences, and Mrs. Schonberg teaches in the Chicago area. Schottische has never been a part of my ballroom world, and Bunny Hop, Conga and Calypso have died out around NYC.

May I Have This Dance is highly recommended — a boon to the tyro, and interesting and informative to the experienced.

NEW CHA-CHA BOOK

Dancing the Cha-Cha-Cha, by Arthur Kalberer (American Graphic, Inc., 453 Coit St., Irvington, N.J., 45 pp. with pix and diagrams, $1), is attractively presented, on good stock, with readable print. Steps described: Basic, Box, Chase, Flirtation, Hop, 8-Ct. Walk, Corkscrew, Airplane, Double Cross and Chicken.

The Fwd Basic and Bwd Basic are well described, but I disagree that "this step is in 2 parts. . . Fwd Basic and Bwd Basic." While 1 Fwd Basic plus 1 Bwd Basic is most often performed as a unit of 10 movements, either half may be performed alone. The Chase is clearly outlined, except there is no indication as to how Girl may tell when to stop Chasing. The Box and 8-Ct. Walk are different from what is usually observed (or at least what has been seen by this reviewer).

Explanations and directions are rather muddy in spots — *e.g.*, "Musical Ct. 1,2; 3-4-5. Dance Ct. 1-S, 2-S, 3-Cha, 4-Cha, 5-Cha." Counts on Airplane Step read 6, 5,4,3,2,1. Apparently these are meant to be read from bottom to top, but it is not so indicated.

There are some other debatable or unprecise points in this book, but in the main it is clear. We hope that Mr. Kalberer will continue to contribute to ballroom literature, of which there is so little around. He has something to say, but in this book his points are clouded by double-talk. *D.D.O.*

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REVIEWS *(Continued from Page 29)*

Also presented for the first time was Ruth Currier's *Quartet* (Francesco Durante). As with most of Miss Currier's works, the dance was concerned with the growing-up process, with the development of personal wings. But in *Quartet,* for the first time, Miss Currier attempted to choreograph in a lyric vein — to have her dancers circle softly in changing light.

At this point, *Quartet* is in a nascent stage. But time—and Miss Currier—will give it definition. It was exquisitely danced by Patricia Christopher, June Dunbar, Martha Wittman, and Jemina-Ben-Gal. And Lavina Nielson's costumes seemed made of breeze.

Miss Currier and Betty Jones repeated *The Antagonists,* Miss Currier's powerful commentary on the way in which the language-of-love can become a language-of-destruction.

The program opened with the two finest works in the repertoire of the Mary Anthony Dance Theatre. Seeing them again, we were especially taken with Miss Anthony's gift at imagery — the couples kneeling and offering their hands in *Songs* —the diagonal of women in *Threnody.* And Miss Anthony's own performing in *Songs* seemed to have gained a new dimension— a new expansiveness.

Paul Draper
92nd Street "Y"
April 26, 1958

For years, American tap dancing slugged along with hunched shoulders, dangling arms, and clattering feet. Then Bill Robinson gave it serenity and Fred Astaire gave it a dramatic context. But it remained for Paul Draper to confer upon it the laurel of art. And because he started with this premise, his dance-expression has deepened and matured as the years have gone by.

He opened his program with two new works, the *Prelude In C Sharp* and the *Prelude in E* from The Well-Tempered Clavichord. For each, he began standing upstage, hands softly folded, feet in a simple fourth position. He listened, he waited, and then he began with small, whispery sounds that allowed the music to arabesque easily around the tapping. It was as though he were having a quiet conversation with Bach.

The most satisfying work on the program was *Sonata for Tap Dancer.* Conceived in the four-part sonata form, the dance was unaccompanied, making its own rich music.

It opened with a spacious circular pattern offset by a quick lacework and a return to the more leisurely statement. It added up rather clearly to the A-B-A form. The second movement, which seemed to be a theme and variations, was especially remarkable in its rhythmic command. It combined soft slides with an occasional stamp and ended with a pattering of minuscule sounds. There was an airy minuetto ending in two mischievous finger snaps, and finally, a bold return to the sonata form with an ingenious heel counterpoint.

Sonata for Tap Dancer is indeed a tantalizing work, at once personal and objective, at once rigorously formal, yet playful. And, parenthetically, it must be superhumanly difficult to perform.

In two new dances (called *Two Afternoons*) Mr. Draper used a partner. Named Ellin Martin, she proved to be a winsome performer, and they danced easily and unaffectedly together. But both dances were composed in a rather passé unison style.

When he ventures into dramatic characterization, Mr. Draper sometimes gets a bit above his head. His final premiere, *Jazz Adversary* (David Hollister), seemed unclear in its delineation of a slouching character who was his own worst enemy. But this was an almost incidental flaw in an evening of superb dancing.

John Colman was the versatile accompanist. He also contributed five solos colored by musical sensitivity but constricted by nervous tension.

Merle Marsicano and Company
Henry Street Playhouse
April 27, 1958

For some artists, each new work is a separate explosion veering off from the total of their creative output. But for others, like Merle Marsicano, the total is like an expanse of fabric, with each new work successively woven in. And so viewing her concert of nine works was like confronting a single utterance.

And it had a fragile beauty. For with a dark fluidity, Miss Marsicano moves endlessly round and round some mysterious pit of revelation. Each dance is an adventure on the brink, as though she were offering now a hand, now a foot, to a volcano — and then withdrawing it.

This gives her art an inner excitement and an integrity of form. But it also offers a measure of frustration. For although the moments of revelation seem often imminent, they never really happen. The emotional intent never stands free and strong and penetrating.

Miss Marsicano's vocabulary is a subtle one. With toes prehensile and the sole

(Continued on Page 77)

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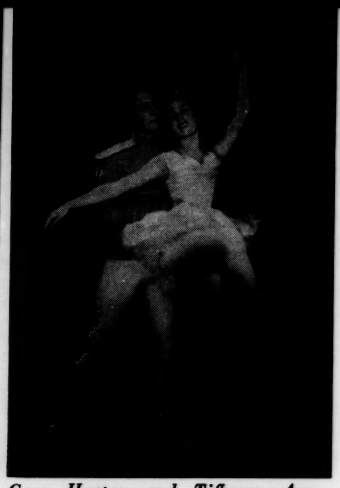
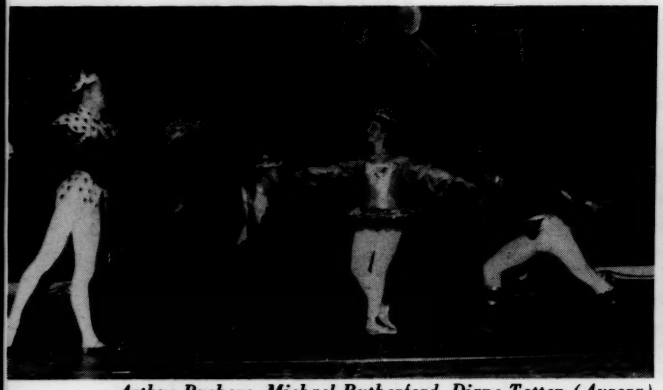
Margo Grimmer, of the Gladys Hight-Claire Powell Sch., Chicago, will dance this summer at the Starlit Th. in Kansas City.



Gary Heaton and Tiffeney Ann Duncan danced the lead roles in the 3-act "Cinderella" by the Teta Smart Sch., Whittier, Calif.

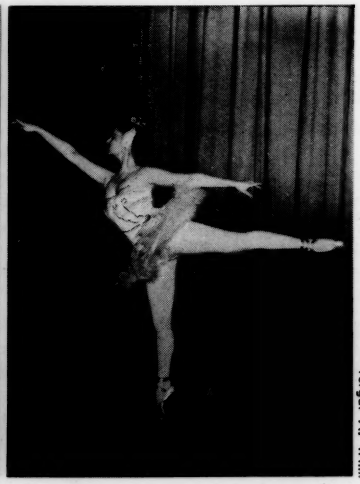


Arthur Bushore, Michael Rutherford, Diane Totten (Aurora) and Lou Palisano (the Prince) dance "The Rose Adagio" from the 3-act prod. of "Sleeping Beauty" by the Constance Hardinge Sch. of Ballet, Bristol, Va.

At his Wilkes-Barre, Pa., sch., Tony Grant instructs (l.-r.) Barbara Phillips, Cindy Walters, Sheila Ann Freeman, Linda Hahn, Maureen Marker, Anita Loretti, Dorothy Bendowski, Lynn Pehonick, Jo Anne Rescigno. This class for 3-year-olds emphasize tap rhythms.

Sanger Studio

far left:
Barbara Bruington (l.) and Betty Magnone are students of Tuulikki Dance Arts Sch. in Sanger, Calif.



Vergal A. Winn

left:
16-year-old Rexie Olsen travels 600 miles each week — from Sidney, Neb., to Cheyenne, Wyo. — for lessons at Elizabeth Tolerton's Sch. of Ballet.

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(Continued from Page 25)

on hand at performances, ballet shoes galore, rehearsal rooms claimed to be "the best anywhere."

As Gordon pointed out, "These kids are spoon-fed. They laugh when I tell them about touring eighty towns in ninety days (with Roland Petit in the U.S.)."

Yet the ballet company suffers from a state system which provides too much security. Thirty years in the company insures a dancer of full pension. Consequently there are former soloists now lingering in the back line of the corps de ballet waiting out their tenure—and it is practically impossible to fire them. They hurt the ballet productions. They block openings in the company of seventy-five for young dancers from the school.

The state system, plus a strong union, makes it difficult to discipline the dancers, and some of them frequently miss class and rehearsals with impunity. Hamilton has inspired somewhat of a competitive atmosphere by using only the best people in his productions.

Though Adama and Miss Brexner looked fine in the classics and Willy Dirtl and Christl Zimmerl were impressive in Hanka's dramatic works, the real strength of the Viennese company lies among the girls of the corps de ballet. They were musical and precise in performance, and many budding soloists were noticeable.

The boys were weak, and Hamilton adopted the Russian practice of omitting the Huntsmen from the second act of *Swan Lake.*

Gordon cited the need for his company to develop choreographers and to build "an international repertoire." With his own contributions, Mme Hanka's modern works, Georgia Hiden's version of the Balanchine *Pas de Trois,* and Massine's guest staging of *Petrouchka,* the repertoire is growing. Massine has been invited to produce *Gaité Parisienne* for the Viennese next season. Balanchine has promised a full evening of his creations.

Vienna's British ballet-master is optimistic. "In four or five years, if we continue to learn and grow," he predicted, "we should be one of the best ballet companies."

With a troupe of good dancers, one of the world's finest stages, a well-organized school and an enthusiastic public — the Vienna State Opera Ballet bears watching.

THE END

 (Cont. from p. 73)

used flat, she zig-zags her feet constantly and glides about the floor. In contrast to this constant working of the feet there are quick flutters of the hands or sudden straight offerings of the arms.

The language was at its most effective in *Figure of Memory* and in *Passage*. The exit moment of the latter was striking, with the arms used violently, as though tearing something asunder, and the legs sinking into strong pliés.

Although Miss Marsicano often uses the sparse-sounding contemporary musical idiom, she is at her most effective when she uses full-sounding music and moves in contradiction to it. Her slow progression (*Fantasy*) to Albert Ammons piano jazz and her small relevés and stampings (*Il n'y a Plus de Raison*) to an Olivier Messiaen organ piece were fascinating.

As is so often true of highly individual performers, she was unable to translate her style to others. The two group works, *Mysteries of the Summer Solstice* and *Enigma*, seemed lacking in spontaneity, despite the devoted performance of Julie Oser, Patricia Plyer, and Rhoda Winter.

Dick Fitz-Gerald, Eleanore Kramer, Diane & Vol Quitzow, Deborah Zall — and Cos.
92nd Street "Y"
May 3, 1958

Recently we watched a child learning to walk. How flatly he planted his feet. How desperately he clutched a familiar piece of furniture.

Most of the works on this ambitious concert were like that child. They planted their ideas flatly. They often clutched at familiar dance material to get them over the rough spots. The notable exceptions were Diane Quitzow's *Fly!* and Vol Quitzow's *Short Story*.

Diane Quitzow selected a familiar theme — the effort to escape maternal domination. But out of this she wove fresh, often terrifying, imagery. A mother-figure (Pat Hammack) gave birth to a rolling, tumbling male-child (Vol Quitzow). During his child-mewings, a dark female (Sallie Bramlette) arrived, and the conflict began — with the females buzzing and screaming — with the male uttering frantic ma-ma-ma sounds — and with the backdrop, like a storm cloud, slowly lowering. Finally, in a pent-up burst, he ran from the mother-figure, only to be enveloped by the incubus, who stood above him, crossing her arms in chilly triumph.

Like his wife, Vol Quitzow is an adventuresome young artist imbued with the desire to find the answers to life in terms of dance-movement. His *Short Story* for a murderer, a thief, and a girl with a flower (Quitzow, Harlan McCallum, and Diane Quitzow), while not completely clear at first viewing, daringly contrasted brutality and poetry. We are eager to see it again.

It is difficult to channel anger into creativity. Diane Quitzow was able to do so in *Fly!* Dick Fitz-Gerald was not so fortunate. In his works, and especially in his personal approach to movement, one felt that anger was the underlying motive. But he was fighting against something rather than toward something. And so the result was strangely inhibiting.

Of his four dances, we preferred *Strolling Players*, in which he contrasted the loneliness of off-stage with the magic of on-stage in a group of mountebanks. The work was performed with polish and sensitivity by Dick Fitz-Gerald, Sallie Bramlette, George Vye, Eleanore Kramer, Nancy Spanier, and Vol Quitzow.

Deborah Zall is like the infant clutching at familiar furniture. Her solo, *Rachel*, and her group work, *Theme and Variations*, dipped generously into the Graham fount. Only her duet, *Shadow of Her Sister* (based upon an episode in Lorca's *The House of Bernarda Alba)*, indicated a deeper penetration into dramatic values. It was danced with conviction by Miss Zall and Nancy Stevens.

Eleanore Kramer contributed a duet, *Into Darkness*, which merely indicated that her own incomplete technical development limits her choreographic range.

Jean-Leon Destine and his Haitian Dance Co.
92nd Street "Y"
May 10, 1958

It is not easy to compose a program of fourteen works, all in the West Indian dance idiom. For the idiom is essentially a folk one, with the spatial and rhythmic symmetry characteristic of folk forms. And so, inevitably, Jean-Léon Destiné's program ranged widely between monotony and excitement.

For us, the most effective were the small-scaled works, where staging was not the prime element. Mr. Destiné performed his well-known solo, *Slave Dance*, with new insight. He has matured considerably as a performer and would seem now to be ready for a really challenging dance role — something beyond the usual flirtation interludes he allocates to himself in the group works.

Also outstanding among the smaller dimensioned offerings were *Les Cavaliers*

(Continued on Page 78)

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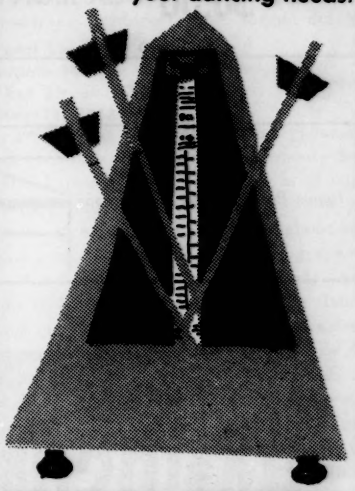

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REVIEWS *(Cont. from p. 77)*

for Arthur Wright and Charles Queenan and *Yoruba Bakas* for Charles Queenan, Arthur Wright, and Harold Pierson. The entrance for *Les Cavaliers* was particularly effective, as the warriors strutted boldly on a diagonal. And in both dances, Charles Queenan again proved what a distinguished artist he is. He seems always to penetrate deeply into the movement, giving it an almost sculptural significance.

In his group works, Mr. Destiné was blessed with one of the most vital companies he has ever assembled. But the choreography, especially in the new *Caribbean Bamboche*, often seemed sketchy, almost improvisational. And the costuming and choice of decor lacked daring.

The program's musical elements were also highly variable — from the clever but self-conscious drumming of Alphonse Cimber, Edner Calvin, and Max Morisset; to the awkwardly staged singing of Emy de Pradines and her sisters; to an enchanting birdsong interlude played on a penny-fife by Herblee.

The Fred Berk Repertory Dance Company
92nd Street "Y"
May 11, 1958

Fred Berk likes dances about people — not about shapes-in-space, not about musical elements — just simply about people. And with this point of view firmly in mind, he coordinated a program of seven dances by five young choreographers. The result was as heart-warming as a wheatfield in the afternoon sun.

Three works were by Kevin Carlisle, who moves with the alert casualness of felines and born dancers. In his *Divertimento for Dancers* he was able to transmit some of this quality to his fellow-dancers, Kiki Minor, Margot Harley, and Ken Urmston. The dance contrasted solemn little ballet utterances with a rough-and-tumble of flat-footed jumps, girls upended, and leaps of exuberance. Throughout, it fairly fizzed with fresh choreographic images.

Less original in inspiration, but perhaps more painstakingly constructed, was Mr. Carlisle's group work, *Festival*. The dance, with its cantering circles, created a folk atmosphere without resorting to literal folk material.

A dancer with less natural ability and less training would have drowned in the sheer quantity of movement that Mr. Carlisle poured into his solo, *Prodigal Son*. Its excesses were rendered acceptable only by his free, strong, and perfectly focused dancing.

Lee Becker knows the meaning of jazz. She knows how to make it say things that are funny and sad and never vulgar. Her *Out on a Limbo* has the makings of a poignant statement about young people groping for belongingness. But at this point only the outlines have been sketched in, the insights only hinted at.

Once again, Jeff Duncan's *Fictitious Games* proved to be truly distinguished. In a mood of tender satire, it creates tree images of children-at-play, reminding one of photographs of Neapolitan street urchins, who are at once wary and vulnerable.

Linda Hodes recreated her *Curley's Wife* (based upon the murder episode of Steinbeck's *Of Mice and Men*) for Jan Goldin and Kevin Carlisle. Miss Hodes has a flare for dramatic movement. It would be interesting to see her try a larger-scaled work.

It is a challenge to choreograph in a country dance idiom and not seem derivative. In his *Country Style*, David Wood met the challenge with charm and originality. First done last season for the students of the Performing Arts High School, the work filters light themes of flirtation and star gazing and buggy riding through a robust dance structure.

Henry Street Playhouse Dance Company in *Mirrors* by Alwin Nikolais
Henry Street Playhouse
May 16, 17, 18 — 1958

"What are the games that cosmic children play out in the universe, their playground?" This is the kind of question that choreographer Alwin Nikolais must surely have asked himself when he set out to create *Mirrors*. And because his company is perfectly attuned to his imaginings, all plunged freely into the elaborate fantasy-game. It was one in which the over-all structure was set, and the individual sections were improvised by the dancers.

Simply they began, perched on stools. Near each dancer stood a figure in black. (These later turned into Scene Changers and scurrying, shadowy handmaidens). The dancers slipped from their stools, lashed into turns, and returned to stand on their stools and stare into space.

The individual sections were begun by Gladys Bailin (*First Sorcerer*) in a solo performed with an almost Oriental finesse and significance of gesture.

In a captivating ceremony (*Noumenom II*), the Scene Changers brought out a huge red cloth and stretched it across the stage. They walked about on it as though they were planting seeds. Actually they were attaching invisible wires. Slowly the cloth began to billow upward, forming a luminous, multi-faceted tent. There were figures inside. They played languidly with a silver ball, and then, by an inverse magic, the tent dissolved, the figures disappeared.

A primitive-seeming solo for Murray Louis (*Second Sorcerer*), then streamers descending. Three dancers (*Shapes*) executed a fleet counterpoint about a box. And in a final *Shivaree*, the entire group wore cymbals or noisemakers. Each made his own personal music, and yet the sounds flowed brightly together.

The imagery for the first half of the program was so startlingly beautiful that it was difficult for the second half to match it. Three figures (*Mirrored Ones*), with different parts of their bodies silvered, stretched and bobbed from their perch on a ladder. There was a darting solo for Bill Frank (*Third Sorcerer*), an interlude for the Scene Changers wandering among colored streamers; and a return to the chairs of the opening section.

Although the entire company performed with distinction, one must particularly mention Gladys Bailin for her impeccable sense of form and Bill Frank for his new air of power and authority.

Alwin Nikolais does indeed produce wondrous creatures in his cosmic cradle.

Pearl Lang and Company
Sophie Maslow and Company
92nd Street "Y"
May 18, 1958

Pearl Lang is an extraordinary dancer whose sense of drama complements her lyrical quality. Her projection is of captivating immediacy. She knows how to create an atmosphere of urgency about her as a performer as well as a choreographer.

Miss Lang's new piece, *Nightflight* (Anton Webern) is a strongly symbolic dance and peotically suggestive in its various phrases. It tells of life's complexities in a boy's growing years into manhood, of the dubious visitations and treacherous temptations before he finds his way into the light of fulfillment, may it be love or self-awareness, or both. This "traveller" into life was danced with great accomplishment by Bruce Marks.

Nightflight has passages of stirring beauty. Pearl Lang knows how to begin a piece, how to set the mood and prepare a theme. As in most of her dances, the

(Continued on Page 83)

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PART VIII

PAS DE CHAT

BY THALIA MARA

Pas de chat is, of course, French for "step of the cat." The step derives its name from the quickness with which the feet are moved in the spring off the floor, reminiscent of the way in which a cat flicks its paws.

The **pas de chat** may be performed **petit** or **grand.** The **petit pas de chat is** performed close to the floor, with the feet picked up only to the ankle height. These are usually performed rapidly, in a series. The **grand pas de chat** is a higher spring, with the feet raised as high as the knees.

Pas de chat always begins with the back foot. It is a travelling step which may be used to traverse the stage diagonally or straight across. It may be performed in a series or in combination with other steps — i.e.: **assemblé, pas de chat, pas de bourrée, changement. Pas de chat** is not considered to be a masculine step, and is very seldom performed by men, but it is used extensively for girls' variations.

The step begins from the 5th pos. Let us suppose that the right foot is behind. The dancer faces front with the arms in the preparatory, or low 5th, pos.

On the count of "and" the dancer raises the right foot to a position either behind the ankle or behind the knee of the left leg, depending upon whether the **pas de chat** is to be **petit** or **grand.** At the same time the left knee is bent in a good **demi-plié,** the arms are raised to the 4th pos. front, the head is turned to the right, and the body is bent over toward the right knee. There is a quick push off the floor from the supporting foot as the dancer springs up into the air, drawing the left knee up as high as the right knee. There should be an instant when both feet and both knees are drawn up and the dancer is suspended in air. The dancer now alights, with a good **fondu,** on the right foot, then quickly drops the left foot into 5th pos. in front of the right, finishing in a **demi-plié** position. The arms remain in the 4th pos. front, the body bent, and the head turned. The count is now "one." The next **pas de chat,** or the next step, whatever it may be, is taken from this finishing **plié.**

As in every jumping step, the use of the insteps is of vital importance, for it is the good **fondu** which makes the step appear light and brilliant. The feet must, of course, point with great strength, even though the action is swift, for the step appears clumsy if the feet are not well pointed. Both knees must turn completely outward as they are raised in order to give the proper form to the step.

The action must be swift, the entire step taking place on one count, with the second foot finishing immediately after the first foot, right on the musical beat.

As a child, I was taught a **pas de chat** which one never sees anymore, although I can't imagine why, because it is most brilliant and beautiful. In this **pas de chat,** instead of beginning with a **retiré,** the dancer takes a **degagé à la seconde** with the back foot before whipping the foot in to the supporting knee. Thereafter, the step is performed in the same way as that which has already been described. Performing a series of these **pas de chats** requires much more technique, because the feet must be very swift, but the effect is more intricate and more beautiful because of the fact that the step has more design.

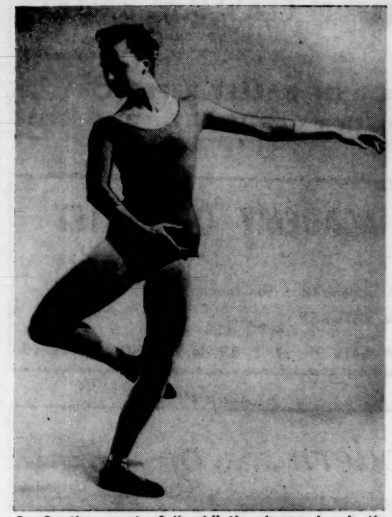
There are also two other versions of the **pas de chat,** which are often performed by professional dancers. One is now called the **pas de chat Russe.** This is a form of the **pas de chat** which was invented by Michel Fokine for one of the solo variations in "Les Sylphides." In this version the dancer again begins from the 5th pos. as in the simple **pas de chat** previously described. Let us suppose that the right foot is back. To start the step the right leg is thrown back at 45°, knee half-bent and well turned out, the supporting knee bent in **demi-plié,** the body leaning forward slightly, and the arms raised to 5th pos. front. The spring is taken from the supporting, or left, foot, but as the dancer springs she carries the left foot back so that both legs are now in the air and back. The body still leans forward with the head inclined to the left, leaning back toward the legs. The arms are raised to **arabesque à deux bras (third arabesque).** The dancer alights in **fondu** on the right foot, with the left leg still raised in back. The step finishes by quickly passing the left foot through the 1st pos. to the 4th pos. **en croisé.** The weight falls onto the working foot so that the dancer finishes leaning forward over the left knee, which is bent in **demi-plié,** and the right foot points to **croisé derrière.** The arms are brought down into 5th pos. front.

The **pas de chat jeté** is a spectacular form of the **pas de chat.** It is usually preceded by a running **pas de bourrée.** The back foot is then raised to the knee, and as the dancer springs forcefully upward the bent leg is thrust forward into a **grand jeté,** the supporting leg is thrown back with straight knee, and the step again finishes by alighting on the front foot and quickly passing the back foot through 1st to 4th pos.

DO'S 1

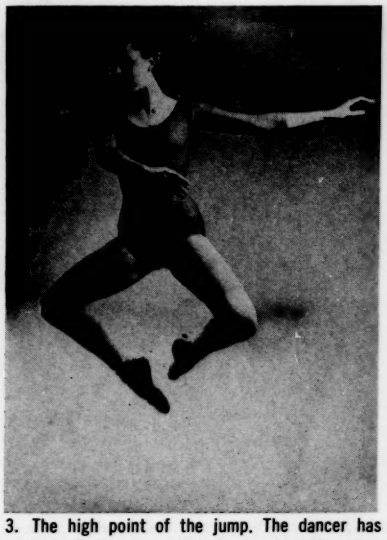
1. The dancer stands well poised and centered, feet in 5th pos., the arms in 5th pos. low, head erect, eyes looking straight out. The weight of the body is lifted upward and distributed through the body, but there is no tension to be seen, neither does the dancer feel tense. Her body is pliant, ready to respond instantly to whatever command it receives. Although the heels are firmly set on the floor they do not bear any weight, as the body is centered over the balls of the feet.

DO'S 2



2. On the count of "and," the dancer bends the front knee, simultaneously raising the back knee so that the back foot points behind the supporting knee. The body bends toward the raised knee, the head turns to look toward the knee, the arms open to either 3rd or 4th pos. front. (The arms may of course be used in other ways.) Though the body bends, the ribs are still lifted — the spine held strong. On no account should there ever be a collapse through the upper body.

DO'S 3

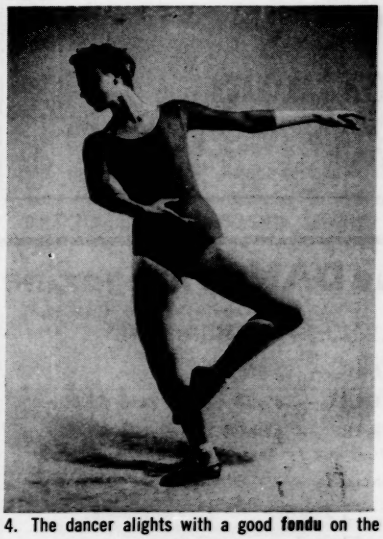


3. The high point of the jump. The dancer has pushed off the supporting foot and at the same instant raised the knee so that there is a second when both knees and both feet are in the air. The knees must both be well turned outward, the feet both well pointed.

PHOTOS BY JACK B. MITCHELL

Illustrated is the grand pas de chat. Our model is Carol Kroon, a student of the School of Ballet Repertory.

DO'S 4



4. The dancer alights with a good **fondu** on the foot which was raised first. The other foot points at the knee. Both knees are still well turned outward, the body still bent toward what has now become the supporting side, the head is still turned to look in the direction toward which the dancer travels. This is merely a transitional position which is not held, but which leads to the close of the step. *(over)*

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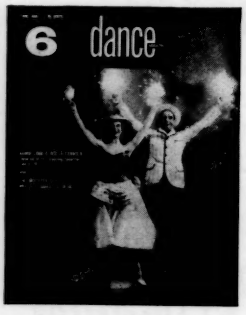

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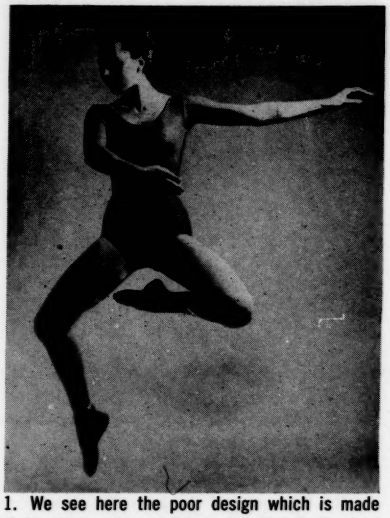
DO'S 5

5. The finish of the **pas de chat.** The second foot has now closed into 5th pos. in **demi-plié.** The feet have not changed on the step but remain as they were at the beginning of the step — that is, if the right foot was back at the start, it remains in the back at the finish. Both heels are firmly pressed into the floor, both knees pressed out and over the toes. The body retains its bent position and the head is still turned. The arms remain in the 4th pos. front. The count is "one." From this position the dancer is ready to perform either another **pas de chat** with the same foot or another ballet step.

DON'T 1



1. We see here the poor design which is made if the dancer does not keep the first foot raised in the air while drawing the second foot up to meet it. Contrast this picture with #3 of the Do's. Poor execution such as this not only affects the looks and general effect of the step, but it also affects the timing of it, and since rhythm is an important and vital part of every ballet step, an error of timing is like a discordant note.

THE END

REVIEWS *(Cont. from page 79)*

finale is also of unusual intensity, surprising and yet the only logical solution. But there are middle sections which seemed to be keyed too much to the same feeling or image, thus creating the impression of undue length. This could be overcome by intensifying the boy's inner drama.

Miss Lang's *Falls the Shadow*, with an interesting score by Meyer Kupferman, emerged again as one of her more all-embracing and compelling dances. In it she speaks to us on many levels about the struggle between light and darkness, about the eternal encounter of the two sexes and the strange fascination of virile power, about the undying dream that grows out of doubt and agony about man's and nature's creativity and the barren waiting for its resurgence.

David Lober was again a strong Pluto and Bruce Marks a Hermes full of youth and exuberance. Karen Kanner found an expressive part in the role of Demeter.

On the same program was Sophie Maslow's Americana *Raincheck*. In it Ethel Winter proved again that she is an endearing and versatile dancer, and Beatrice Seckler made one wish she could be seen more often. But *Raincheck* is still prosaic in long stretches and in need of cutting.

The concert opened with the first performance of Miss Maslow's *Three Sonatas*, to a Scarlatti score. It had style and sweep and enough fresh material to make it enjoyable. The choreographer, Ethel Winter and Donald McKayle gave it the necessary clarity and lightness. *W. S.*

Irene Gabriel and Company
Brooklyn Academy of Music
April 26, 1958

Irene Gabriel showed three dances. The greater part of the evening was given over to Siegfried Landau and the Brooklyn Philharmonia, whose admirable devotion to their art and conductor merit plaudits. Their strings were particularly outstanding.

Miss Gabriel was ill-advised to present her works. Lack of invention and monotony in the language of movement remained the overall impression.

In her *Dance Concerto* (Corelli), she scarcely arrived beyond a striving for the style of the period. Only the final allegro showed some variation in an otherwise drab design. The story of *Robbie the Robot* was a literal translation of a threadbare idea. And in *Descent into Darkness*, to a wonderful score by Arthur Honegger, she ventured beyond her depth into the realm of psychology. *W.S.*

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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Studio Lipnitzki

OLD AND NEW: The International Ballet (ex-de Cuevas Co.), appearing at the Brussels World's Fair June 26-July 2, premieres "Journey to Love," evening-long ballet by choreographers Leonide Massine, John Taras, Mariemma, Leon Anlen to music of Rebekah Harkness. Also perf. there was "Gaité Parisienne," with, above, l. to r., Vasili Tupin, George Goviloff, Massine, Rosella Hightower, Nicholai Polajenko.

•

The average person is often plagued by unwanted hair, and by one means or another manages to cope with the problem. The professional *must* find a simple, foolproof method that is lasting. PAULINE SMITH in New York City uses an epilation method called "Thermiquetron," which appears to be painless, quick and safe. Send for her leaflet. It will give you answers to pertinent questions on this troublesome problem. DANCE Magazine will be happy to forward your requests.

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From ANTHONY Costumes we have news of a "bouquets and apologies" item. They wish to thank all their patrons for helping to make this the best year they have had, and at the same time to apologize for some of the lack in service — but they were *that* swamped with orders!

•

STEPPING TONES have given us many firsts and much excellent material. Now they announce *The Candy Land Ballet*, a complete children's ballet on one 78 rpm record with original music by Johnny Finke. This will be presented for the first time by Al Gilbert (leading children's choreographer) at the CNADM Convention the week of August 9 in Chicago. Johnny Finke and Al Gilbert feel that candy is about the closest thing to the hearts of children, so it was only natural that *Candy Land Ballet* evolved. The sections of the record include: 1. *Entrance of the Sweets*; 2. *Lollipops*; 3. *Peppermint Stick March*; 4. *Candy-Kisses Waltz*; 5. *Tootsie Roll Polka*; 6. *Finale of the Sweets*. The complete ballet is choreographed with the six to eight-year-old ballet student in mind, and was originally presented in recital by students of Al Gilbert's school.

Another first is Stepping Tones' "Jazz for Juniors" Series. Why not jazz for children? It need not be the adult ultrasophisticated movements, but rather jazz movement taken from American theatrical forms. Children love jazz, so it was natural to take well-known nursery rhymes and "go to town" with them. The latest addition to this series is *Little Jack Horner*. Previous releases were *Ten Little Indians, Sing a Song of Six-Pence, Pop! Goes the Weasel*, and *Farmer in the Dell*. Look for more "juniors" in the future.

And Johnny Finke and Al Gilbert have just burst forth with *Dancing Sure Is Fun* and—just in time with fashions of today —*Dancing the Charleston*. Both are very usable for all types of dance, including ballroom. If we know Al Gilbert's material — and we do — these will probably be favorites of the summer conventions. He will be at the Hinote Festival, DMA in New York, and CNADM in Chicago with these new items.

•

Those of you who were present at the Chicago National Assn. of Dance Masters Convention last summer had the pleasure of catching your suppliers with their wigs on. This impromptu affair was initiated and "Choreographed" by the distributors, under the expert guidance of Bob Kimble. They presented an evening of fun and frolic, with teachers improvising last-minute costumes that showed real imagination and ingenuity. As for your shoe, costume, dance wear and record people — they presented us with a picture of untapped talent. The consensus of opinion was that this was a memorable evening. Perhaps this can become a regular feature of all conventions. *THE END*

Exhibitors' Gala at 1957 CNADM Convention. Standing, l. to r.: Buster Cooper, Choreo Records; Joe Kaplan, Selva & Sons; Sol Seifstein, La Mendola; Milton Anthony, Anthony Costumes; Gertrude Diem, Philadelphia teacher; Allen Daniel, Kalmo; Sam Vigod, Capezio; Mr. and Mrs. Jules Stone, Statler Records; Gene Navarre, Phila. teacher. Seated: Valerie Wilson, Canadian teacher; Bob Kimble, Kimbo Records; Harry Fishman, Ben & Sally; Jean Romaine, Star Costumers. Not shown in photo: Kermit Artzt, Art Teen; Howard Backenheimer, Dazian's; Al Gilbert, Stepping Tones; Toni Holmstock, DANCE Magazine; Ceil Kling, Kling's; Rod Quiros, Ballet Book Shop; H. W. Shaw.

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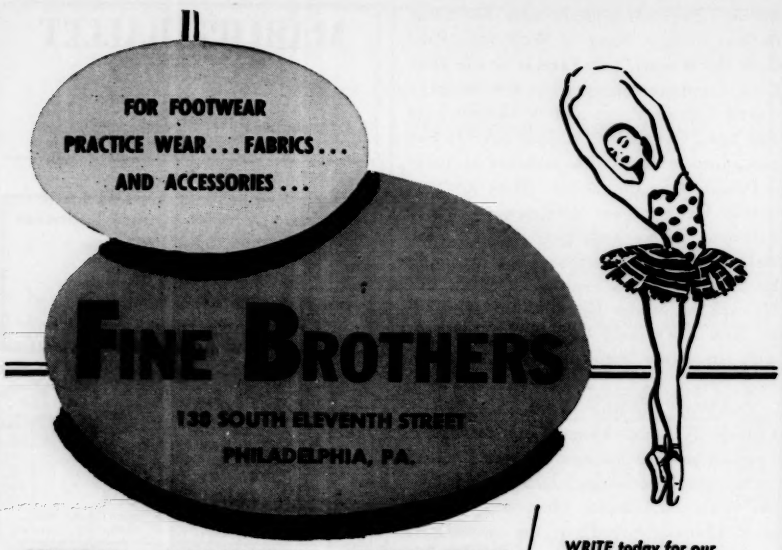

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MEET FRANK HALE

(Continued from page 45)

music is to be recorded in stereophonic sound and will be heard on the theatre's hi-fi system.

Once a duo-piano partner of Jacques Fray, Braggiotti had a previous encounter with the dance when he worked out routines with Fred and Adele Astaire. He was also featured as an on-stage pianist in their 1930 production of *Funny Face* in London. His sister, Francesca, a former dancer, at one time headed the Boston branch of the Denishawn school. She is now the wife of John Davis Lodge, the U.S. Ambassador to Spain.

In Mr. Hale's dance department, other plans include further motion pictures of *Great Moments of the Dance.* The series released last fall, which starred Melissa Hayden, Nina Novak, Michael Maule, Lois Adams, David Smith and Jo Anna, was made in a ballet studio. New films can now be shot in the far superior facilities of the Royal Poinciana Playhouse.

According to the master design, the films, the Palm Beach Ballet and the theatre activities themselves will all be integrated into an over-all plan for cultural progress in Palm Beach. Eventually the sponsoring agency will be the Academy Royale Theatre, Inc., a non-profit organization which Hale set up a year ago. It aims to provide a training center for young talent in all the arts. The Academy's impressive Advisory Committee now lists Messmore Kendall, Helen Hayes, Mr. and Mrs. Robert Cummings, Billie Burke, Shirley Booth, Baroness George de Grippenberg and Mrs. Stephen Sanford.

Another complete chapter could be written about Frank Hale's philanthropies. Behind his beach home is a row of buildings which house scientific projects which he supports. One is headquarters for the American Society for the Aged, of which he is president. In a former gambling casino (still containing miraculous devices to clear the room in case of raids) is a large library devoted to works on geriatrics. Nearby is a cancer research center. Across town is a Catholic institution which is regularly assisted by his contributions. For his humanitarian efforts Mr. Hale has been made an honorary LL.D. by the Institutum Di Vi Thomae of Cincinnati, and he has been similarly honored by Washington University in St. Louis.

Palm Beach has been tagged the home of the idle rich. Now, as the result of the example set by such citizens as Frank Hale, it may well be facing a remarkable renaissance. *THE END*

FOR MEN ONLY

BY ANTONIA DOBROSLAVIC

The male performer has always been aware of the importance of his physique, skin tone and hair. Since these are vital for the continuance of his career, it is understandable. A man, no less than a woman, must nurture and enhance all physical assets. That discussion of these problems for the male should be taboo is a convention which has been developed in this country. Nevertheless, male performers have, for many years, used the services of beauty parlors — sometimes surreptitiously, sometimes openly. A man is no less a man if he pays attention to his appearance.

Hair, skin, muscle tone are basically alike in both men and women. They suffer from the same ravages of air, sun, time and wear. So then, if it is important to preserve and enhance the male — and there are ways and means to do so—the information should be available to them.

Hal Warner, who has long been associated with these problems, has developed a course and some beauty aids for men. In his book, *Your Face Is Your Fortune*, he has three main headings: 1) discussion of diet; 2) care of the skin and development of the face through facial exercise; 3) care and styling of the hair. All of it makes good sense, and there are some excellent regimens that can do much for the man who has problems as well as the man who wishes to avoid them.

Attention to one's appearance and well-being are not necessarily signs of vanity. The musician is careful of his instrument, the mechanic of his machinery, and so on. The actor or dancer has as his instrument his face and his body, and therefore it is of great concern to him that these be kept in good condition. Of course, we know that there is no substitute for intelligence, talent and hard work. But there are times when nature needs a helping hand, and to be well prepared is to be well armed.

THE END

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DANCE THERAPY for POLIO PATIENTS, Part II *(concl.)*

BY MILTON FEHER

Photos by Herb Flatow

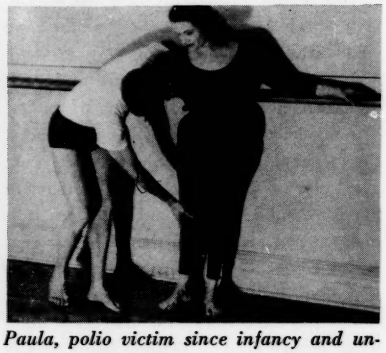
Relaxed standing is possible when the dancer feels the support of the floor under his feet. Most pupils have never noticed it. They were so busy doing exercises or steps that they never had time to sense the ground under them. This was equally true of most of the teachers who took the dance therapy courses. It is easiest to feel the ground when the bones of the feet are in their best possible positions. Toes should be long and in good contact with the floor. The five long metatarsal bones start near the height of the arch, and descend to where their ends contact the floor through the thick padding of the ball of the foot. Most people have only two or three metatarsals in contact. Much practice and understanding are required to bring them all into place so as to obtain their full support. This places the arch at a height which allows no rolling in or out of the ankle. Each person's arch has an ideal height which permits ideal action throughout the foot. People are not "born" with flat feet. It is the way the weight of the body descends upon the feet which determines the shape of the arch.

In balanced erect posture the knees are straight without effort. No muscle is required to keep them straight since the thigh bone rests directly upon the large bone of the calf. The back of the entire spine appears perfectly straight except for the little tail at the bottom which curves forward. There is a forward curve in the neck spine, but it appears straight because of the soft tissue over it. The lower abdomen is very flat and the buttocks are under. The shoulder girdle is wide and rested upon the chest. The arms rest at the side with palms in.

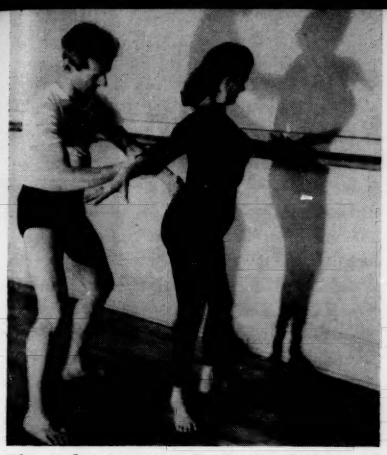
Except for the arms, no part of the body is "held up." There is a firm support under every other segment. The muscles which help to hold the arms in their sockets never tire of this job unless the arms are badly off balance. The weight of the arms is carried by the body, which rests on the floor, so that indirectly they too are "down." Tense people bend their elbows and hold their arms up habitually. Add this to the weight of the hunched shoulders which are never enjoying the support of the chest and you can see why some people get tired from "just doing nothing." Actually, they are moving mountains.

Our polio victims have bodies that are not capable of perfect posture, but by achieving their best possible posture, they can achieve a poise which can lighten all

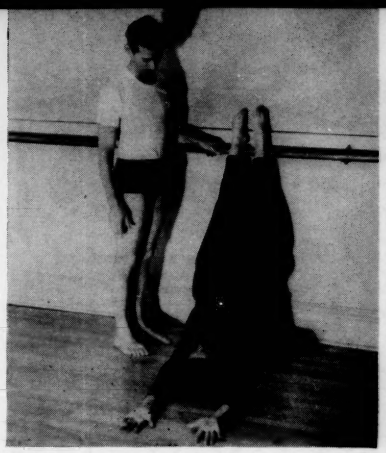
With one leg off the floor, Milton Feher supports a 265 lb. bar to indicate the strength of the body's contact with the floor. Watching is Paula Lopado.



Paula, polio victim since infancy and unable to walk without a cane till working with the Feher method, is helped in properly placing the arch of her foot.



The author instructs Paula in relaxing and straightening her back. This helps to correctly align the body over the feet — and vice versa.



Raising the hips off the floor stretches the upper spine into better balance, thus helping the body to rest properly on the floor when upright.

their tasks. It cannot be done by pulling oneself up. Anyone who even tries to "think tall," becomes slightly rigid. Normal people can get away with it for a while, but not our dance therapy pupil. He might be straighter than before, but the cost in stiffness is not worth it. Besides, it is extremely tiring.

There is a little known fact underlying the great new potential in dance therapy: the relaxing body tends to straighten out by itself! The more tense a person is when he lies down, the more he curls up. As he relaxes, the more stretched out he becomes. This is due to a relaxation of those muscles along the spine which were habitually contracted in poor erect posture. The muscles stretch to their "ideal resting length" so that they stop arching the small of the back and the back of the neck. Another source of greater height is the straightening of the knee joint, bent too much by over-contracted muscles.

In standing, any deviation from the perfectly erect posture may be used to illustrate the tendency of the body to straighten by itself. Let your pupil bend forward from the hips with the head down. Tell him not to straighten up purposely, but to relax whatever tensions he feels and *let* himself straighten. In five to thirty seconds his body will be erect. This happens because the back muscles are put on the stretch by the forward bend. They respond with the "stretch reflex"—a resistance to further stretching. In other words, they are working hard and they don't like it for long. They prefer to get back into the erect posture—one in which both muscles in front and back are in a neutral or "ideal resting length" position. They perform work to straighten you, but it is done so efficiently the pupil feels completely passive.

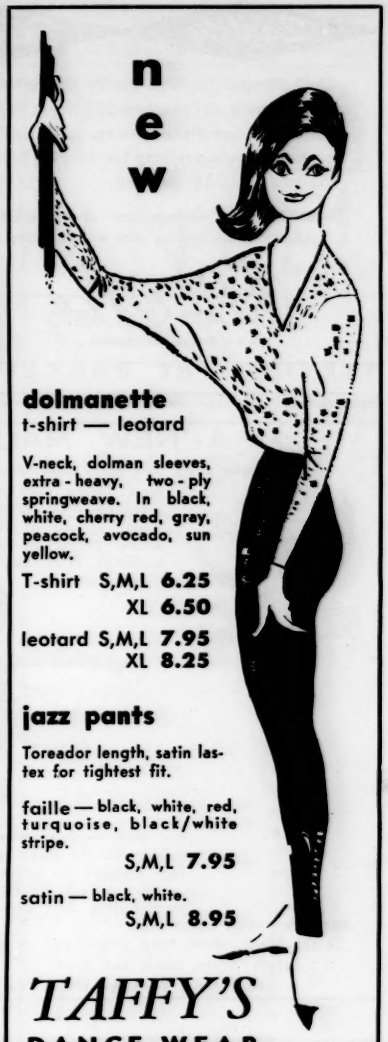
When a person stands up "on purpose," he first arches and stiffens his back and then has to hoist this unwieldy mass with only a fraction of the muscles which should share the job. The stiffening interferes with the smooth interlocking of the spinal segments. Arching the back is pure waste. By relaxing, each successive vertebra rights itself automatically upon its base till they all are seated in a column of natural balance. With training the body rights itself rapidly from any position.

A *demi-plié* in first position tightens the thighs more than standing straight does. If you can feel the increased stress, you can also relax it and permit the legs to straighten. People who have trouble keeping their balance in deep-knee bends are always fearful of them. They hold on to themselves instead of realizing that the ground supports them just as completely in a knee bend as when they are just standing. This support is at its best when the ideal posture described above is maintained during the bend, except that the knees fold and the heels rise. The thighs always rest on the calves, and the heels are still carried by the floor by means of the rest of the foot. The weight of your whole body is being "rolled" like a carriage from one position to another. It is never detached from the floor. Why hold yourself?

In a deep-knee bend you can feel as if you were floating down to earth. On rising, rest, and *let* your body straighten. The front thigh muscles must work to lift you, but you mustn't interfere by stiffening muscles which oppose this action.

Just as the body tends to straighten by itself as a whole, any local postural error can be corrected by relaxing. If the head

(over)



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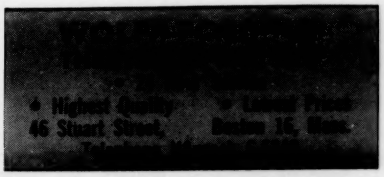

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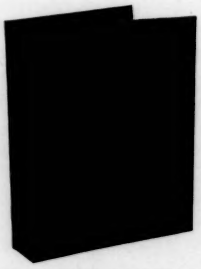

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Dance Therapy for Polio

(Continued from Page 89)

is too far forward, muscles at the back of the neck are under constant strain, because they are restraining the head from further collapse. Releasing these muscles lets them resume their ideal resting length, which is possible only when the neck is upright and the head straight above it.

Careful attention will show that if the abdomen protrudes there is constant tension in the small of the back. Relaxing these muscles allows the spine to straighten and draw in the abdominals. The latter can then feel free as air because pressure of the abdominal contents has been taken off them.

Walking is the basis of most dancing. Many of the good results in dance therapy are possible because better walking strengthens every part of the body. A few hours of instruction cannot accomplish much by itself, but with the practice of good coordination in walking around all day, the student takes his classroom with him wherever he goes.

Except for extremely weak pupils, the barre is rarely used for *battements* (kicks). After many years we have found that overdependence is inevitable, and detracts from developing a feeling for resting against the floor.

After establishing an easy first position, the *battement tendu* to the front is preceded by a downward pressure on both feet. The downward pressure increases the sense of contact with the floor and therefore can help one feel rested against it. The supporting leg is pressed down to counteract the tendency of the moving leg to pull it off balance. The moving leg is pressed down so that the muscles which slide the foot forward need not also lift the weight of the leg. All dancers waste some energy lifting legs which should be sliding at ease along the floor. The moving foot points (purely through the force of gravity) to maintain contact with the floor so that the muscles which move the leg forward, need only slide the weight instead of lifting it. All five toes contribute to the contact with the floor at all times. Otherwise muscles tighten unnecessarily and the leg grows heavier.

With the downward pressure established, the pupil is shown that it can be accomplished most effectively when there is the least amount of effort. First the body is relaxed to let it straighten a little. Straightness allows one to press down more powerfully without exertion. No sensation of pressing down is required, only

the feeling of being increasingly at rest. Next the moving leg is "allowed" to slide out and in.

When the *battement tendu* is excellent, the leg can continue into the air as if it had no weight at all. This happens when the trunk feels seated upon the supporting leg and the entire body feels seated upon the floor. Though the leg is being raised, it is nevertheless still resting in the hip socket, and through the other leg can be felt to rest upon the floor. Notice that the higher the one leg is kicked the harder the other leg is pressed down.

Some of your dance therapy pupils will be able to jump. Fine! For nothing brings out motor faults more than jumping. The chin is stuck out, the back arched, and the shoulders thrown too far back with each lift. The pupil will think he is jumping upward but his head will actually be thrown back as he rises and forward as he descends. All these faults are related to tightening muscles wrongly. Arms, trunk, head should do nothing but ride. Relaxing as one did in the *demi-plié*, the ground must be allowed to support the weight throughout the preparation for leaving the ground. It is muscles grown rigid from "holding oneself" which resist the thrust of the straightening muscles of the legs.

The only way one can jump up is by pressing down with more power than is necessary to rise to tiptoe. The more powerfully you press down, the more secure you can feel so that you needn't tighten to hold your balance. The best dancers display the least amount of effort while rising into the air. Igor Youskevitch has said: "In my best leaps I feel as if I were seated on a chair while sailing through the air."

The concept of effortless ballet technique may be used as the foundation for motor training of any type. It can be a guide to maximum achievement in ballroom, tap, folk dance, and in any sport. Each of these has a special value to the handicapped dancer.

Folk dancing is wonderful. Its charming music and social nature, the simplicity of its steps, make it a pleasant activity. It should be danced only after the pupil understands movement enough so that his body is straightened and relaxed by his efforts.

Social dancing is excellent because of the support one gets from the partner. Granted an awareness of posture, it improves the freedom of the hips. Each step should be studied with an eye to body balance.

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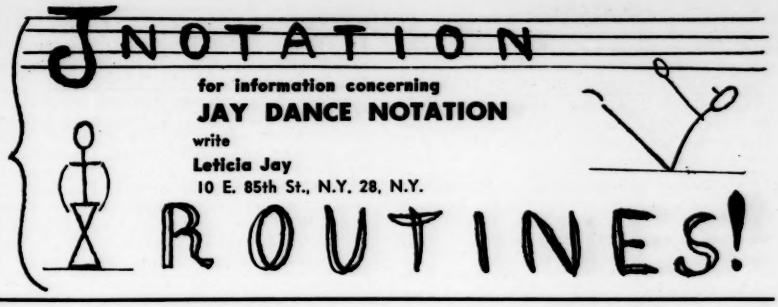

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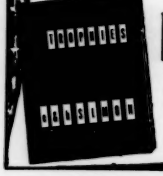

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Dance Therapy for Polio

(Continued from Page 91)

Tap improves all motor skills by putting one on his toes. But, unfortunately, many polio victims are too weak for this form.

Modern dance can be very helpful, but is dangerous unless relaxation is stressed. The basic alignment of bone to bone is the same as in ballet, but distortions of this alignment are used purposely for expressiveness. These distortions can cause permanent faults when performed with excessive rigidity. Here, too, as in all forms of motion, the arches are never flattened nor the ankles allowed to roll in.

In this method any local improvement is considered dependent on the improvement of the body as a whole. When an arm is weak, it is helpful to consider the balance of the trunk because it supports the arm. Trunk balance depends on leg balance. This interdependence is so dynamic that sometimes arms are improved materially by concentrating only on the legs and trunk.

Marian Atley suffered polio as a baby thirty years ago. Her aged father being unable to write any longer, the family depended on her for signing business papers. Recently, her writing deteriorated so rapidly that she despaired of being able to continue.

She was taught to relax lying down, sitting, and standing. She discovered that she did tense wastefully in almost every action. After a few weeks of training she returned to her upstate home and wrote, "I am writing this in long hand to show you how well I can do. The script seems better than I've managed for many years. What excites me is that now I'll be able to return to my painting!"

Vidi Goldstein was in her third year of convalescence when she began dance therapy on the recommendation of choreographer Herbert Ross. Her left leg was much thinner and weaker than her right. She suffered from "dropped foot," and in walking was unable to lift her left toes upward or press them against the ground. In the beginning she did not know that her trunk was heaving from side to side as she walked. Within two months of keeping her trunk over her feet better she was able to press against the ground with considerable force. One day, to our mutual delight, she showed me that she could lift her toes a little.

When one leg is weaker, the other leg is never functioning very efficiently. It is always under strain because its balance is less than perfect. It is "muscling

through." When this is corrected, the weaker leg is automatically improved. Vidi had been unable to climb a stair with the weaker leg first. She blamed the weakness of that leg. It was shown that she was letting her trunk lean forward so that her stronger leg in back was unable to give proper support. Straightening up, the stronger leg did its share and the weaker leg was fully able to do its half. Left to herself, Vidi might have continued to twist her body more and more as she let the right side rob the left of its proper function.

Miss Jane Brown, dance therapist of Pittsburgh, California, writes: "The surgeon who had operated on a five-year-old girl who had been slightly afflicted by polio, sent her to me about six months ago. She has been in a regular class after starting with private lessons. The assistant physician has been amazed at the development in the leg. About two weeks ago the surgeon examined her and was really startled. He said that 'due to dance therapy she is probably the only child in the United States who has undergone such an operation and is still able to rise on her toes!' He sent her to a special gathering at Highland Hospital in Oakland for research in therapy. There she was chosen for photographs out of hundreds of children because of her outstanding progress." (Miss Brown's method is the same as described in this article.)

While dance therapy has brought happiness to victims of polio, knowledge gained from its teaching has helped normal dancers and non-dancers. With our eyes opened to the great value of effortless good posture in motion of any kind, we have been able to demonstrate that many normal disabilities are due to avoidable stress. Backache, bursitis, sciatica, and other functional disorders have been corrected by training in posture and relaxation.

Fatigue is Public Enemy No. One of the professional dancer. Trini Reyes, the famous Spanish dancing star, discovered that with relaxation she was less tired doing six numbers than she had previously been after two. Her projection was improved and her success greater "the easy way."

Dance audiences have long delighted in the seemingly effortless floating and flight of their favorite dancers. Too often the dancers themselves were in an agony of exhaustion. Now, thanks to research in dance therapy, dancers can not only appear effortless, but can themselves enjoy the thrill of effortless flight. *THE END.*

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Books:	*Page*
British Ballet Org.	83
Chalif Publications	20
"Cuban Dancer's Bible"	72
Dance Mart	14
Dance Notation	63
Thalia Mara	8
Eileen O'Connor	8
Music Publishers Holding Corp.	14
N. Tsoukalas, Spanish Technique	20
25 Years of American Dance	8
Classified:	92
Dance Routines:	
John Clancy	72
Jimmy Hamilton	20
Danny Hoctor	15
Roye Dodge	63
Al Gilbert	23
Jay Dance Notation	91
Kathleen Kavanagh	82
Rozanas	83
Donald Sawyer	72
Jack Stanly	61
Varady	88
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Baum's	91
Ben & Sally	90
Betty Silk	77
Capezio	2
Chatila	84
Chicago Theatrical	84
Columbia Supply	85
Danskins	18
Fine	86
Herbet	89
Hinote	92
Kling's	81
La Mendola	92
La Ray	85
Loshin's	85
Mack's Taps	73
Maurice Danswear	87
Selva	99
Serbin	76
Star Costumers	88
Style Queen	73
Taffy's	89
Trep Art	73
V-Man	90
Fabrics:	
Algy	80
Associated	76

Fabrics:	*Page*
Baum's	91
Dazian's	7
Fine	86
Kalmo	87
Samuelson	85
Wolff-Fording	89
Miscellaneous:	
Binders (for DANCE Mag.)	90
D. M. Publications	8, 79
Evyan Parfums	31
Flatow (photographer)	92
Freyman (photographer)	78
Glendale (Ballet Barre)	24
Glodell (Castanets)	25
Great Moments of the Dance	16, 17
Jack King (Batons)	73
Lanvin Parfums	29
Mitchell (photographer)	87
Reprints (DANCE Magazine)	86
Orthwine (School Brochure)	79
Russell Barre	73
Russian Tea Room	14
H. W. Shaw (gifts and prizes)	73
Simon Trophies	92
Subscription Coupon	82
Tesoriere (Miniature Slippers)	73
Ruth Walton (Correspondence Courses)	20
Records and Record Players:	
Artti	85
Choreo	85
Dance Records (Danny Hoctor)	15
Kimbo (Bob Kimble Routines)	81
Lester Lanin (Ballroom)	72
Marlos	85
Russell	80
Statler Records	77
Statler Records (H. B. Shaw)	73
Stepping Tones	11
Velmo	88
Windsor Ballroom Records	72
School Listings:	96
Teacher's Dance Organizations:	
American Society	22, 83
Cecchetti Council of America	22
Chicago Nat'l Ass'n of D. M.	75
Dance Educators of America	58
Dance Masters of America	12, 13
Dance Teacher's Club of Boston	22
National Academy of Ballet	82
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(Continued from Page 6)

SAN FRANCISCO AREA NEWS

The **SF Ballet** was scheduled to begin its State Dept.-ANTA tour of So. Amer. June 18 in Valencia, Venezuela. They continue through Sept. 25, when they finish in Mexico City. In July they are booked in Cali, Quito, Guayaquil, Lima, Asuncion, Montevideo and Buenos Aires.

James Graham-Lujan, formerly artistic director of the SF Ballet, is now artistic director of the **Bay Area Ballet.** He plans a new ballet next fall, choreographed and danced by **Conrad Ludlow.** Next season's schedule calls for a program every 2 months in the SF-Oakland-Marin County area, plus concert appearances in Santa Maria, Marysville, Modesto, etc. These announcements were made at the closing perf. in SF of the 1st season, which included works by **Carolyn Parks, Leona Norman, Guillermo Del Oro** and **Vern Nerden.** Co., founded in the spring of '57 by Parks, Norman and Nerden, lists 27 dancers and a repertory of 17 ballets.

Contemporary Dancers Foundation announced a "Festival of Lively Arts" June 25-July 6 at their center in SF. Dance events were "Crime and Punishment" and "Beauty and the Beast."

Raoul Pause's "Emperor's Nightingale," performed by the **Players Guild Co.** with the Young People's Symph. in Berkeley, drew a big audience and was charming in both choreography and costumes . . . **Vijaya** and **Kurt Jons** in Kathakali and Manipuri dance, and **Theatre for the World's** studio group in classical Noh drama and comic Kyogen, directed by **Martin Ponch,** was the program at SF Women's City Club May 29 . . . Primitive dancer **Ruth Beckford,** assisted by **John Lewis,** did Haitian dances at "A Week-End with the Arts" at Asilomar June 21 & 22 . . . **Dancers' Workshop of Marin** opened summer season at Dance Deck in Kentfield on June 7 with new works by **Ann Halprin, A. A. Leath** and Dancers' Workshop no's.

The 6-day **Moiseyev Dance Co.** engagement at the SF Opera House was sold out 4 weeks in advance. Opening night audience gave them a standing ovation, and critics were unanimous in their praise.

Clifford Gessler

NEWS FROM WASHINGTON, D. C.

Washington now has a dance critic—**Mrs. Jean Battey** on the Post & Times-Herald . . . **Barbara Ensley, Reneta Kuh, Jefferson Ann Miller, Elina Mooney, Yvonne Payne** and **Norma Spriggs** presented compositions at a recent Choreographer's Workshop. A lecture and criticisms by **Louis Horst** followed . . . The **Civic Ballet of Wash.,** directed by **Leon Fokine,** was on the opening bill of the Watergate June 5. Featured: **Carol Kiefer, Kay Wilmette, Paul Roger, Sally O'Connor, Hector De Marco, Doris Wood, Valintin Anan** . . . On May 31 the **Novae Stellae Dance Group, Evelyn de la Tour** director, presented a workshop preview of a new de la Tour work based on Gauguin paintings . . . **Hedi Pope** presented 4 workshop recitals at her Alexandria studio before departing for Vienna to study with **Rosalia Chladek.**

Erika Thimey's studio is holding a summer session, as well as holding rehearsals for a fall tour of New England by the **Children's Dance Theatre** . . . **Ethel Butler's** 6-week summer course begins July 21 . . . **Roland Petit's Ballet de Paris** opened the Carter Barron Amphitheatre summer season.

Virginia Freeman Weil

NEWS FROM DALLAS

Frank Pal choreographed "Carousel" for Midwestern U's Fine Arts Fest. May 21-24. The **Wichita Falls Civic Ballet** were guest artists . . . On May 16 & 17 the Preparatory Workshop of the **Texas Christian U. Ballet Dept.** presented "Grand Valse" and "12 Dancing Princesses," choreographed by **David Preston.** Principals: **Michele Etier, Francelle Fuller, Loma Fellows, Ronny Johnston** . . . It was SRO May 16-29 at the Statler Hilton when **Jose Greco & Co.** played there . . . **Toni Beck,** assisted by **Eugene O'Brien,** choreographed "Brigadoon" for the White Rock Kiwanis Club May 15-17, and also the Int'l Rotary Club's "America Sings" on June 1 at the Municipal Aud.

Mia Slavenska has been teaching and rehearsing **Ft. Worth Civic Ballet** members for 2 months in preparation for a fall program . . . Ft. Worth's Casa Manana Musicals signed following dancers for season beginning July 25: **Sally Ransone, Melinda Terry, Letitia Gray, Ronny Johnston, Lathan Sanford, John Barker** . . . **Dania Krupska** chose 8 girls and 3 boys for the Dallas State Fair Musicals. Returning from last year: **Judith Englemann, Gayla Graves, Kitti Malone, Gayle Meyer.** Newcomers: **Maria Strattin, Barbara Maddux, Marilyn Hollan, Melba Jean St. Clair.** 3 male dancers: **Eugene O'Brien, Ron Murray, Clifford Breedon,** with 3 more to come from NYC.

On June 8 the **Legat School of Ballet,** Irving, staged "As Vengeance Strikes," choreographed by **Jurgen Pagels.** Principals: **Martha Widener, Rosemarie Goldammer** and Mr. Pagels. For the same program Miss Goldammer choreographed "Ballet Suite Plattee II."

Toni Beck

REPORT FROM DENVER

The **Gwen Bowen School** is taking part in a weekly show, "Western Living," on local TV. Miss Bowen did a ballet solo on the opening program . . . The Workshop Group of **Ballet Theatre School** is working on the Denver Post's prod. of "Oklahoma" **Gene Nelson** is guest star. **Alan Baker** is choreographer . . . The **Cushing School** is preparing dances for Haydn's "The Creation," to be given at Red Rocks Amphitheatre with the Denver Symph. and a pantomine chorus of 1,000. **Maxine Williamson** is choreographing, using 50 Cushing dancers . . . **Rhoda Gersten** creating dances for "Dido and Aeneas," to be given at the Woman's Club Aud . . . At the U. of Denver, **Dulcy Amter** did a magnificent job with the dances for "The Dybbuk" . . . The **Covillo-Parker Dancers** did a perf. at Colo. Woman's Coll., bringing the house down with a Charleston . . . The newly formed **Ballet Espagnol** performed for the Pan-American Club . . . The **Virginia Putnam School** program featured classical ballet to Mozart music . . . **Harriet Andresen's** pupils gave the full-length "Sleeping Beauty" for their season-end perf. . . . **Teresa Gushurst** presented a week of master classes by **Mia Slavenska** . . . **Florence Kessler** has charge of the program of free summer dance classes at Elitch's Amusement Park . . . The rhythm choir of Park Hill Methodist Church danced for several orgns. this month . . . Colo. is a dancer's paradise this summer, with **Hanya Holm** in Colo. Springs, **Pearl Lang** in Boulder, **Charles Weidman** in Greeley, **Tamiris, Harriette Ann Gray** and **Daniel Nagrin** in Steamboat Springs.

Rhoda Gersten

PACIFIC NORTHWEST NOTES

1958 **NW Dance Symposium,** held recently in Portland, stressed Creative Dance in Education, with master classes by **Margaret H'Doubler** and **Cornelia Cerf,** and improvisations led by **Marjorie Church.** Attending were students and teachers from Ida., Mont., Ore. & Wash. **Betty Lynd Thompson** of Ore. State Coll. was chairman. Next year's chairman is **Emilia-Louise Kilby** of Western Wash. Coll. . . . Dance events in the 1st annual Vancouver, B.C. Int'l Festival include **Marcel Marceau & Co.** (July 31-Aug. 9) and the **Nat'l Dancers of Ceylon** (Aug. 11-16). **Beth Lockhart** will choreograph a new play with music, "The World of the Wonderful Dark."

Dance will be important at the 14th annual meeting of the Children's Theatre Conf. of the Amer. Educational Theatre Assn. There will be a children's ballet, "West of the Moon," by the **Cornish Ballet** of Seattle, choreographed by its director, **Karen Irvin,** and **Ballet Celeste** of SF will also perform. Dates are Aug. 25-29 at the U. of Wash. in Seattle, with 4,000 expected.

Annual ballet program of the **Ivan Novikoff School** in Seattle was given June 13 . . . **Carolyn Peterson** will be doing the creative dance for the summer session at the Seattle Creative Activities Center . . . The **Portland Dance Repertory Co.** and **Dance Apprentices** gave their studio recital May 22. Contemporary dance in Portland is sponsored by the Bureau of Parks and Public Recreation and is under the direction of **Marjorie Church.**

Mildred Barnhart Hoelscher

(Continued on Page 97)

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(Continued from Page 95)

LONDON DATELINES

For its 100th anniversary the Covent Garden Opera House laid out all its available red carpet on June 10th for a sumptuous Gala. In colorful attendance were the Queen, Prince Philip, most of the diplomatic corps and a large part of the Peerage. Program was part opera and part ballet. The evening's stars were Maria Callas and **Margot Fonteyn.** The **Royal Ballet's** main contribution was, appropriately, **Ashton's** "Birthday Offering," applause for which far exceeded the usual polite pat-a-cake associated with white tie and tiara audiences.

Other Covent Garden happenings have been more subdued. Most interesting recent event has been the 1st appearance in "Coppelia" of the 2 young Rhodesian dancers **Merle Park** and **Gary Burne.** Both showed surprising assurance; Miss Park made a captivating Swanilda, and Mr. Burne danced with an attractively brash vigor. They are now on a brief tour of their homeland.

Dance has been active in the West. For the Bath Festival in early June, 7 dancers from the **Royal Danish Ballet (Kirsten Simone, Inge Sand, Kirsten Ralov, Ruth Andersen, Verner Andersen, Fredbjorn Bjornsson and Henning Kronstam)** gave a series of outstandingly successful perfs.

The **Western Theatre Ballet** has added "Impasse" to its repertoire. This new ballet by **Peter Darrell** is the 1st British work to be set to the curious mechanical noises of "musique concrete." Like many of the works done by this tiny shoe-string troupe, "Impasse" is remarkably ambitious, dealing with a group of people trapped in a symbolic labyrinth. But it is not altogether successful. Nevertheless, the Western Theatre Ballet remains the only off-beat co. in the country, and in a land where any dance style other than 19th Cent. classicism is regarded as avant garde, its advent is to be heartily welcomed.

On June 17 **Milorad Miskovitch's** co., **Ballets 1958 des Etoiles de Paris,** opened a 2-week London season. The co. gave 8 ballets, one by **Ronne Aul** having its world premiere on June 19 . . . On June 8 the **Sunday Ballet Club,** London's new experimental choreographers' workshop, gave its 2nd perf. Nearly all dancers and choreographers came from the Royal Ballet, and the impression was more of finely schooled young dancers than any choreographic discoveries. Most praiseworthy was **Norman Dixon's** "Voice in the Wilderness," but the most coherent dance style was revealed by **Meriel Evans** in "Black and White." Other works were by **Robert de Warren, Gary Burne and Jacqueline Watcham.**

Announcements for the ballet in this year's Edinburgh Festival are of especial importance. A new co., to be known as **Edinburgh's Int'l Ballet,** is being formed, with **Peggy Van Praagh** as Dance Director. It is to open in Edinburgh with an entirely fresh repertoire of 12 commissioned ballets by 12 different choreographers. It is likely that the co. will continue its existence for a European and American tour. Works to be seen will be by **Wendy Toye, Birgit Cullberg, Walter Gore, George Skibine, John Cranko, John Taras, Dimitri Parlic, Bjorn Holmgren, Peter Wright, Andree Howard, Deryk Mendel** and **Alan Carter.** *Clive Barnes*

NEWS FROM DENMARK

In the presence of the King and Queen the 9th Danish Music and Ballet Festival opened May 18. The Minister of Education spoke, expressing the hope that the '58 festival would be a worthy equal in success to previous ones. Little did he know that this one would be most dramatic of all! **Royal Danish Ballet** programming underwent strange changes following the 1st announcements, and injuries played further havoc with the schedule. At the last moment the committee and the ballet master decided to withdraw all the Danish novelties, by way of catering to the tastes of an international audience. Result was a virtual repetition of last year's successful repertoire. **Birgit Cullberg's** "The Moon Reindeer," **Fokine's** "Chopiniana," **Balanchine's** "Symphony in C," **Galeotti's** "The Whims of Cupid and the Ballet Master" and **Bournonville's** "Napoli" Act III, served only as new garnish to old acquaintances.

The serious accident which befell **Flemming Flindt** earlier in the season was only the 1st in a series which plagued ballet master **Frank Schaufuss.** Opening night **Kjeld Noack** injured his Achilles tendon while dancing in "Romeo and Juliet." In a rehearsal a few days later **Kirsten Simone** broke her wrist. And no fewer than 5 prominent dancers were expecting blessed events! Surprisingly, the results were not too bad. Capacity audiences indulgently overlooked imperfections and loyally supported Schaufuss' efforts to maintain a high artistic level.

Some younger dancers made the most of the opportunity and scored successes, notably **Hanne Marie Ravn,** who replaced Kirsten Simone as Grahn in "Pas de Quatre" and as Terpsichore in "Apollon Musagetes." Otherwise, **Margrethe Schanne, Mona Vangsaae, Henning Kronstam** and **Fredbjorn Bjornsson,** as usual, pulled the heavy load. Schanne again was superb as La Sylphide, and delighted everyone with her witty Taglioni in "Pas de Quatre" and her moving performance in "Night Shadow." Vangsaae was incomparable as Juliet and as the moon reindeer in the Cullberg ballet (the co's most noteworthy novelty at the moment). Kronstam was the perfect Apollo and a magnificent Romeo, while Bjornsson scored as Franz and as Gennaro in "Napoli." The

corps excelled in "Chopiniana" but failed disastrously in "Coppelia."

One thing was lacking, however. For the 1st time in many years the co. danced without enthusiasm and joie de vivre—the qualities which have always been its hallmark. This may be partly due to the misfortunes of the festival, but the real cause is much more serious: clash of interests between the Royal Theatre management and the majority of the dancers. For the 2nd time in 9 years **Harald Lander** is the apple of discord.

As is well known, the former ballet master withdrew from his post in 1951, having been charged with almost everything from "abuse of office" to "improper conduct." Disillusioned and bitterly disappointed, Lander refused to defend himself; instead, he accepted an important post at the Paris Opera—on the recommendation of the Royal Theatre! Since then influential people have been working for his return and that of his wife (officially, **Toni Lander** is still on leave from the co.). When Lander visited Denmark in 1957 with the **London Festival Ballet,** he got a tremendous reception from the ballet public. The Prime Minister, H. C. Hansen, said to him in public, "There are quite a few of us who feel ashamed at the way you had to leave us."

Immediately after, Lander was contacted by the management of the theatre, who suggested that he stage one or two of his ballets here, including "Etudes," not seen at the theatre since he left it. Though no time was then set for his guest return, the dancers' union issued a formal protest. Later, when it was definitely scheduled, the union went into action again. In a press conference a spokesman for the majority of the dancers said that several prominent performers were prepared to leave if Lander came back. The spokesman also questioned Lander's ability as a choreographer. The "Lander Affair" hit the front pages, was discussed all over the country, and finally ended up in Parliament. The Minister of Education refused to interfere with the general administrator's decisions, and in so many words told the dancers to mind their own business. In Paris, Lander expressed disappointment, but added that he was not surprised.

As of now, the management seems prepared to go through with the project of bringing him back. With many dancers on tour abroad or on vacation, things have calmed down, but the public eagerly awaits new developments.

Amidst all this hue and cry, Schaufuss went to Germany and came back with a contract with **Erik Bruhn,** who returns to the Royal Theatre for 3 years as solo dancer, instructor, and—it is hoped—choreographer. *Sven Sorgenfrey*

NEWS FROM FRANCE

On May 25, after having greeted the **Bolshoi Ballet** at Orly airport, the **Paris Opera Ballet** took off for Russia. Of the 14 works they took with them, 11 were by **Serge Lifar,** but he did not accompany the ballet, for he was denied a visa.

The Bolshoi Ballet was in turn greeted with great enthusiasm during its May 30-June 16 stay in Paris. On opening night, **Galina Ulanova** completely won over the critics with her incomparable performance of Juliet in "Romeo and Juliet." She brought to the Shakespearean heroine a youthful freshness and a remarkable truthfulness of mime. **Yuri Zdanov** was a rather robust Romeo, but an expressive one. The choreographer, **Lavrovsky,** moved his masses about the stage with rare ease, and the stage was filled with highly expressive dance miming . . . "Swan Lake" interpreted by the very lyric **Nina Timofevna** and **Nicholas Fadeyechev** (probably the co's. best danseur noble) permitted one to appreciate the rare assets of the ensembles. Their sense of legato, the harmony of their soft movements, their supple arms, all are undoubtedly the most precious characteristics of this school of Russian dance, which is a worthy descendant of the old imperial ballet.

End of May, the **Hanayagi Kabuki Co.** presented a series of delicate and gracious sketches. Among the enchanting scenes taken from legend or from daily life one might mention the little comedy, "Tsuri onne," and the more tragic "Sagimusume," and the marionette dance, a work related to the very origins of the Kabuki style.

Peter Van Dijk created a new work based upon the Schoenberg "Verklaerte Nacht." Designed for himself and **Liane Dayde,** the endearing choreography faithfully followed the romantic style of this very beautiful score. It was premiered before the "Jeunesses Musicales."

At the Opera Comique, **Michel Descombey** presented "Human Brothers" based upon the "Rhapsody in Blue." The work emphasized his ballon. The same evening, Liane Dayde, **Michel Renault, Claire Motte, Alexandre Kalioujny, Jacqueline Rayet** and **Max Bozzoni** gave a lively performance of the Lifar-Prokofiev "Classical Symphony."

Marie-Françoise Christout

NEWS FROM VIENNA

The black flag waving from the State Opera is the official sign of mourning for the death of the **Vienna Opera Ballet's** director, **Erika Hanka,** but it tells little of the loss felt by dancers and balletomanes everywhere. She died unexpectedly on May 15, of heart failure, 2 days after a successful appendectomy. A member of an old Austrian military family, Frau Hanka was born near Bozen in 1905. She began her dancing career in Germany as a soloist, joined the Jooss Ballet for tours of Europe and the USA, and later was ballet mistress at several German opera houses.

In 1941, as guest choreographer, she staged her 1st work for the Vienna Opera Ballet—the successful "Joan von Zarissa" This led to an association with the house which lasted 17 years, during which she choreographed some 50 works. In the darkest days of the Occupation, her home was a refuge for many a stranded, homeless dancer. She had seen her male artists go off to war, and her girls go into factory work. With the burning of the magnificent old Opera in '44, Vienna's artistic life came to a standstill. Under Frau Hanka's resolute direction, the dancers were the 1st Opera artists to begin again — in May '45. The 1st makeshift repertory and fragmentary co. grew steadily during the next decade in perfs. at substitute theatres. Her creative activities reached a climax with her "Othello," premiered at the reopening of the glorious new Opera in Nov. '55. Frau Hanka's main inspiration was modern music. Her neoclassical style, through controversial, attempted to combine the demands of contemporary dance theatre with the Viennese qualities of dancers and audience. Her last productions were "Catulli Carmina," "Hotel Sacher," "The Miraculous Mandarin" and "Medusa." Among her many honors was the award to her by the gov't of the title "Professor."

At present the management of the co. lies in the hands of Prof. **Willy Fraenzl** and **Gordon Hamilton.** But the actual succession will be problematic, and there may be an interim influx of foreign choreographers and dancers. *Linda Zamponi*

NEWS FROM CANNES & LISBON

CANNES: Seven 1-act ballet films, produced by Louis Cuny of Paris, were premiered at the '58 Cannes Film Festival. They were shown in black-and-white, in color, for standard and large screen, in 35 and 16 mm — in fact, for every projection possibility. Film people, ballet lovers, critics were all enthusiastic, and your reporter considers the films the best example yet of transferring the art of ballet to the screen. Choreographers were **Maurice Bejart** and **Dick Sanders,** and dancers included **Tessa Beaumont, Tania Bari, Janine Monin, Michele Seigneuret, Jean Cazenave** and **Gerard Ohm.** The films will be seen at the Brussels and Berlin Film Festivals.

LISBON: Critics and audience were enthusiastic over the short season here of the **London Festival Ballet.** "Witch Boy" was a great hit, and **John Gilpin** established himself as a favorite of the Portuguese public. **Markova** also scored in solos, pas de deux and in "Giselle," which she danced again with **Dolin.** Acclaimed, too, were **Nathalie Krassovska, Jeannette Minty, Anita Landa, Marilyn Burr, Louis Godfrey, Michael Hogan, Andre Prokowsky, Kenneth Suddell** and **Jean Pierre Alban.** *Luigi Gario*

REPORT FROM MEXICO

Some 1st impressions of the **Nat'l Ballet of Canada,** now half-way through its season at the Bellas Artes: General thought here is that the corps, while still very young, has much promise; soloists are somewhat lacking in personality. Only work thus far in which there has been complete unity of feeling is **Tudor's** "Dark Elegies," one of the few towering works of the "modern" ballet repertoire. The complete "Swan Lake" was well received by everyone, save those Mexican dancers who had seen the Bolshoi production. **Lois Smith** was a lovely Swan Queen, though in Act III, after an excellent entree and adagio, the notorious altitude of Mexico City took its toll. **David Adams** was a sure and attentive partner.

The Can-Can in Tudor's "Offenbach in the Underworld" was brilliant. "Rendezvous" remains fresh and lovely—a perfect work for the co. **Grant Strate** was no faun in "Afternoon of a Faun," but then the part doesn't exist in the choreography. **Lillian Jarvis'** beauty was ideally suited to the Nymph role. **Walter Gore's** "Winter Night" is interminable, though **Donald Mahler** and Miss Jarvis as the Lovers danced well. **Celia Franca,** despite some technical shortcomings, is powerful and has drama. As we say here, she has an "angel."

The **Nuevo Teatro de Danza,** after a very successful spring season, during which **Xavier Francis** premiered his "Pastoral" to acclaim, leaves on a tour of central Mexico. **Bodyl Genkel** has returned from Europe, where she negotiated with several impresarios about a European tour of the co. in '59. *John Fealy*

NEWS FROM LATIN AMERICA

CHILE: Reception in Santiago for **Keita Fodeba's African Ballet** was less favorable than had been the case in Europe. Highly interesting as folklore, the music and dance no's lacked theatrical crescendo.

ARGENTINA: **Alonso** and **Youskevitch** have wound up a successful guest season at the Colon and at the Teatro Argentino de La Plata . . . The **Chilean Nat'l Ballet** opened in La Plata after a fortnight in Uruguay. "Carmina Burana" won 18 curtain calls on opening night, and "Milagro en la Alameda" had a similar reception. A few days later the co. opened the Int'l Dance Festival at Buenos Aires' Teatro Opera. Perfs. were highly successful and got rave notices. Owner of the theatre determined to hold fashion shows during intermissions. Balletomanes violently booed the models during the entire 12 minutes of their parade. *Hans Ehrmann-Ewart*

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